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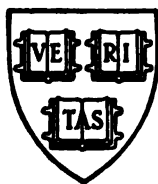
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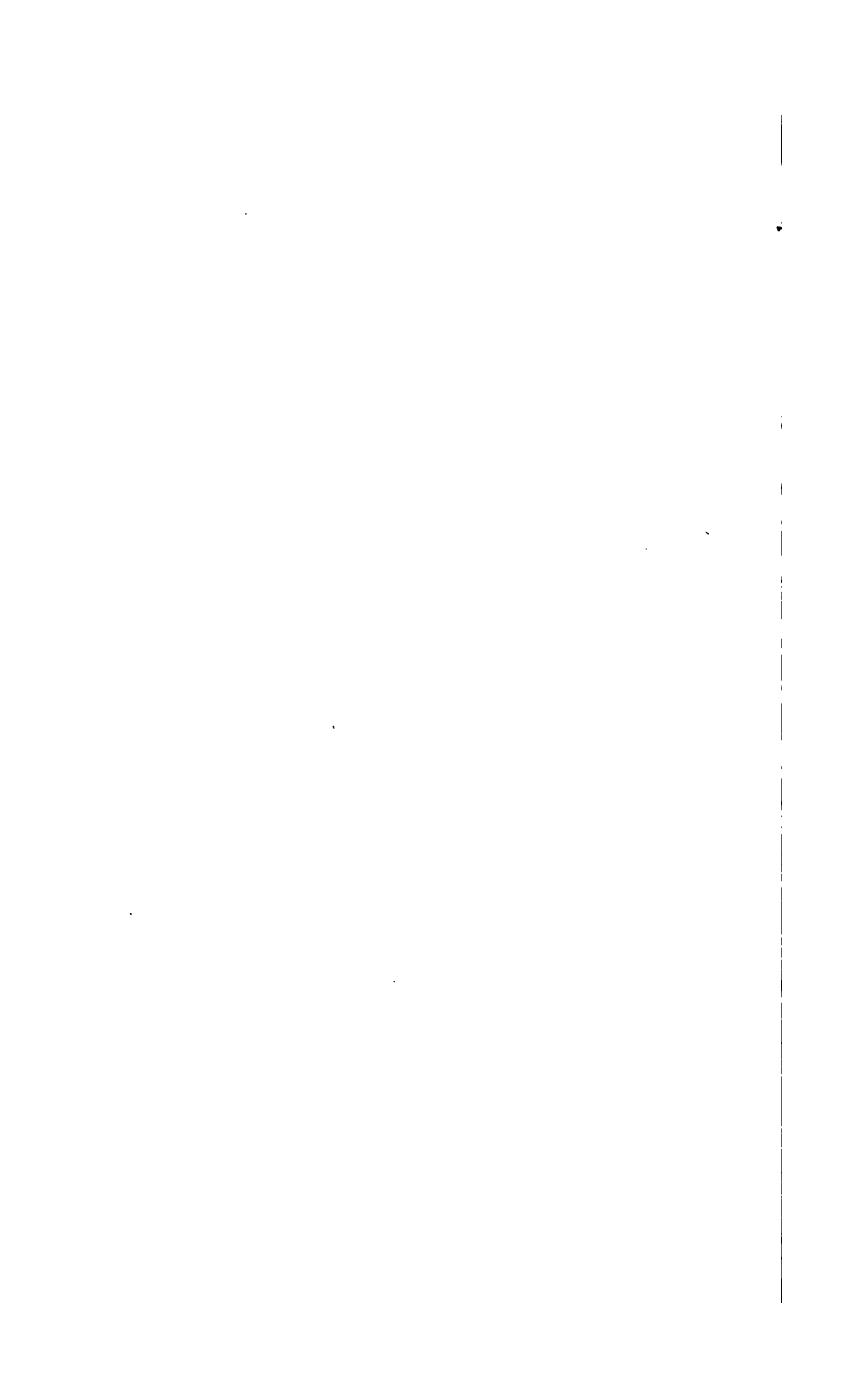
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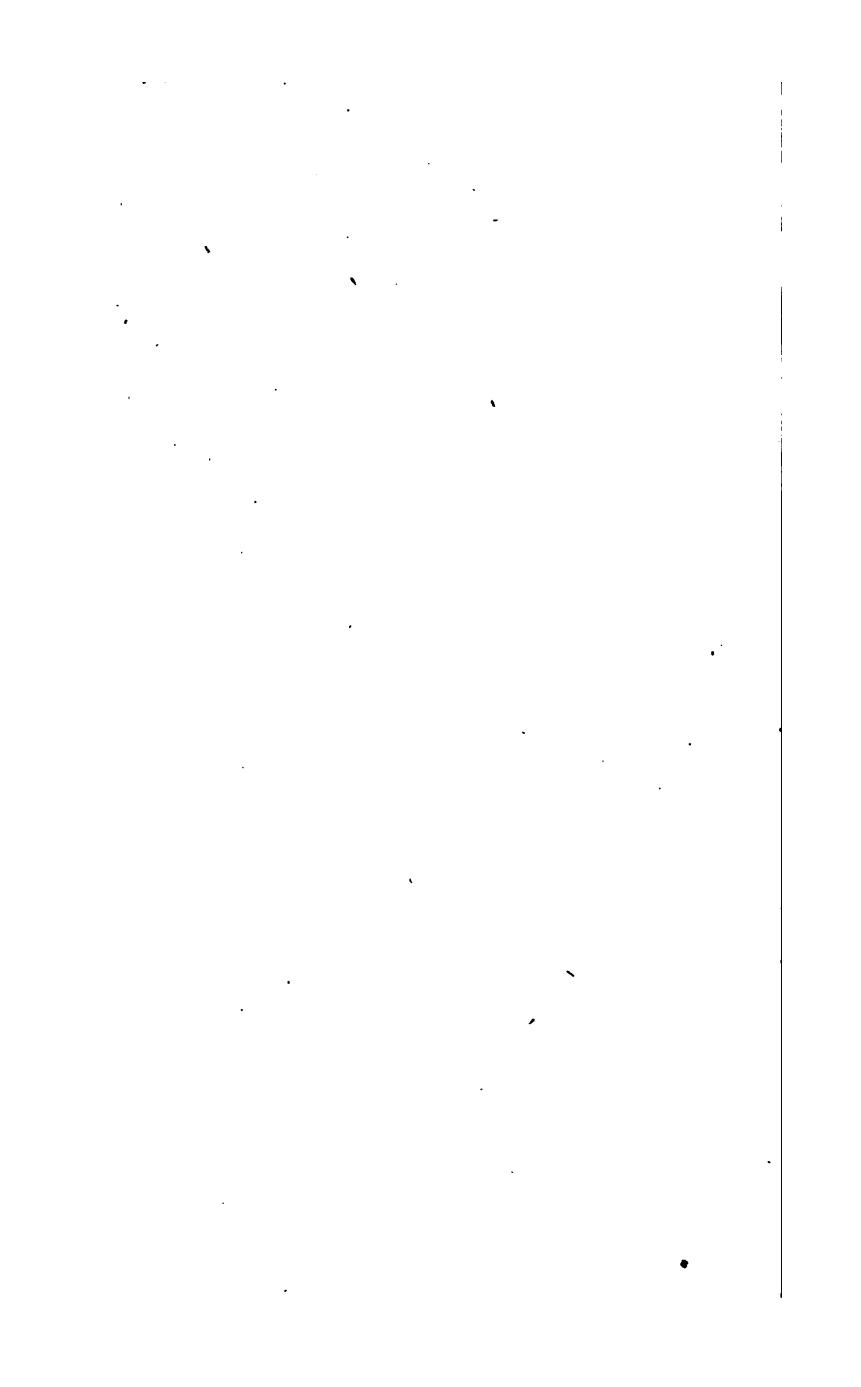


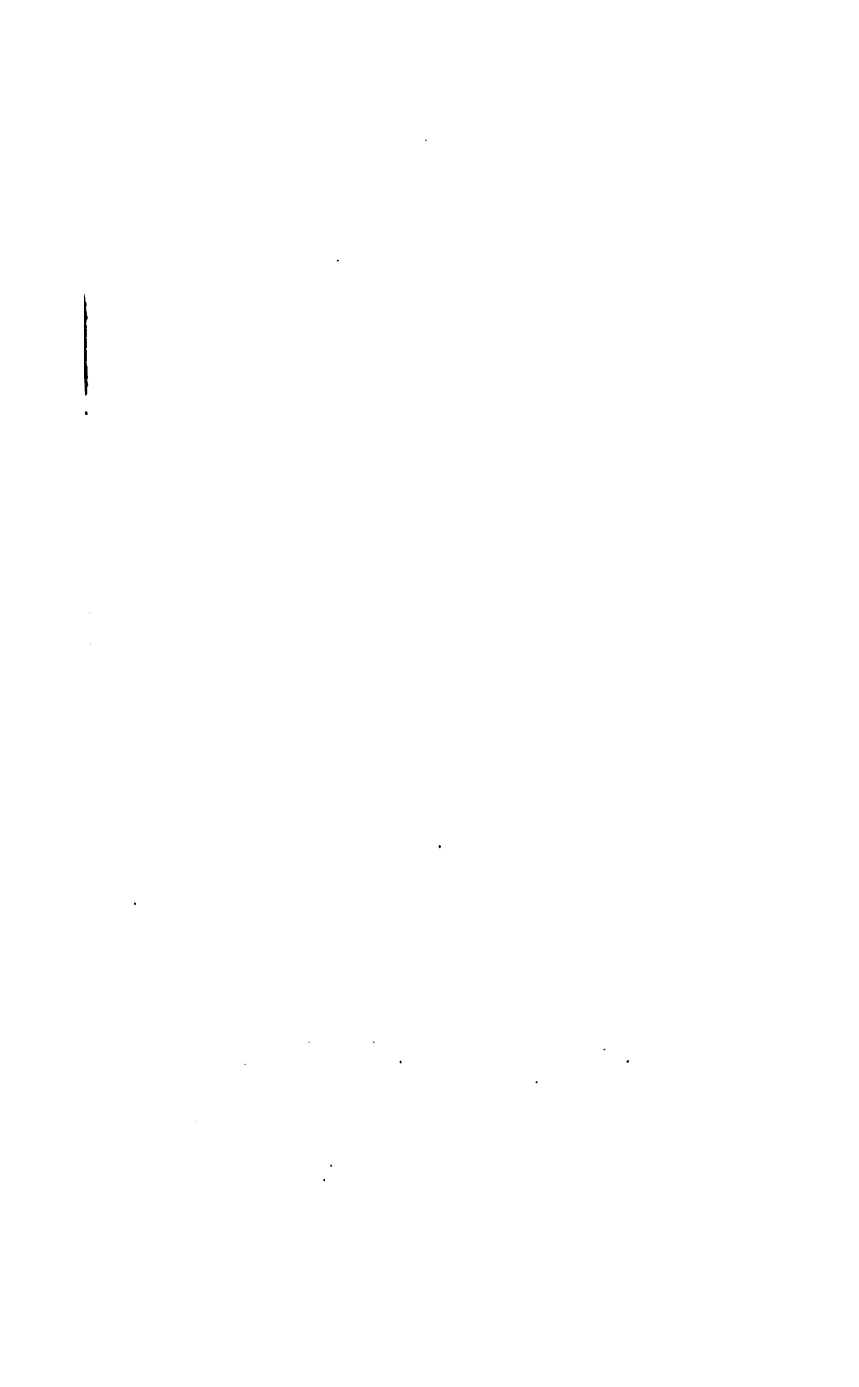
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A NEW GUIDE
TO
BLENHEIM PALACE,
THE SEAT OF HIS GRACE
THE DUKE OF MARLBOROUGH,
Containing an accurate Account of
The Paintings, Tapestry, and Furniture,
ACCORDING TO THE PRESENT ARRANGEMENT,
AND A DESCRIPTION OF
The Gardens and Park.

EMBELLISHED WITH A
BEAUTIFUL STEEL ENGRAVING OF THE PALACE,

by ^{Wm. Eccles} *William Eccles*

To which is added

AN ACCOUNT OF THE BOROUGH OF WOODSTOCK.

FIFTH EDITION.

Woodstock:

PRINTED AND PUBLISHED BY WILLIAM ECCLES

~~~~~  
Price One Shilling and Six-pence.

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1852.

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Sam'l. A. Green, M. D.  
of Boston.  
(H. 26. 1851.)

TO HIS GRACE  
THE DUKE OF MARLBOROUGH,

*ſc. ſc.*

THIS COMPENDIOUS  
**Guide to Blenheim Palace,**

IS,

BY KIND PERMISSION,  
VERY RESPECTFULLY DEDICATED,

BY HIS GRACE'S  
MOST OBEDIENT AND HUMBLE SERVANT,

WILLIAM ECCLES.

## GENERAL INFORMATION.

The Palace of BLENHEIM may be inspected on Wednesday, and Friday, in the afternoon. — The rest of the day is occupied and profitably filled up, by viewing the Park and Gardens, which are open to the public every week day.

The Park and Gardens can only be viewed by those furnished with a Ticket of Admission.

# NEW DESCRIPTION

OF

## BLLENHEIM.

---

"Having seen every thing that was curious in Oxford, we proceeded to BLLENHEIM, the Seat of His Grace the Duke of Marlborough. This place is without comparison superior to any thing I ever beheld. The beauties of Windsor Park faded before it, and every other place I had visited was effaced from my recollection, on viewing its magnificence." *From the Travels of Mirza Abu Taleb Khan, commonly known in this country by the title of the "Persian Prince," 1791—1803.*

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THE magnificent and widely celebrated structure, or the Palace, of Blenheim, is situated in the County, about eight miles from the famous University, of Oxford; and within half a mile of the Borough of New Woodstock.

To become acquainted with the various attractions of Blenheim, its Gardens, its Park and other accommodations, will require any considerable degree, will require some time, and a number of visits, and a minute description.

## GENERAL INFORMATION.

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THE PALACE OF BLENHEIM may be inspected every Monday, Wednesday, and Friday, from Eleven till One o'Clock. ~~The rest of the day~~ may be agreeably and profitably filled up, by viewing the Park and Gardens, which are open to the Public every week day.

\* \* The Private Gardens can only be viewed by parties furnished with a Ticket of Admission from His Grace.

## NEW DESCRIPTION

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To become acquainted with the various attractions of Blenheim and its Gardens, its Park and other accompaniments, in any considerable degree, will require, as it will reward, repeated visits, and a minute and close inspection.



The general appearance of the Palace is grand and imposing. Within, it consists of a great number of handsome and spacious apartments, rich in decorations and elegantly furnished, containing inestimable treasures of Art and Literature. It abounds in Paintings, of singular excellence, by first-rate masters of nearly all the most celebrated schools of Antiquity; and several works of superior merit, the fruit of more modern genius and talent, are to be found within its walls. The surrounding scenery is of varied and charming character, consisting of wood and water, hill and vale, and in fact combining in itself, nearly every essential element of a magnificent and pleasing landscape. To direct attention to the principal objects of interest is all this Guide pretends to; the Visitor of taste will discover much that is worthy of being noticed and remembered, which must necessarily be omitted in a work of this nature, and of which, indeed, no mere verbal description could convey a perfectly correct or adequate idea.

Large sums have been from time to time expended, in repairing the Palace, and improving the grounds adjoining, by the several noble proprietors of Blenheim. His Grace, the present Duke has manifested his regard for this seat of

his ancestors, not merely in the restoration of what the ravages of time had injured, but in many judicious alterations and valuable additions, at an expenditure of £80,000. The Palace indeed is more indebted to the Marlborough family, than is generally supposed. According to the notion popularly entertained, it was erected at the charge of the British nation; and with the concurrence of Parliament, was bestowed, together with the Manor of Woodstock, upon John, Duke of Marlborough by his royal mistress, Queen Anne, in acknowledgment of the eminent services of that illustrious commander, especially in the brilliant and successful battle fought on the banks of the Danube, near the Village of Blenheim, from which the palace derives its name. This, however, demands some qualification. The fact is, that Queen Anne, after supplying the funds for the building up to a certain point, deserted the undertaking, and the noble structure was completed by the Marlborough family at an expence of £150,000.

The Battle of Blenheim having been fought on the second day of August, 1704, it was enacted, " That on the same day of every year for ever, the inheritor of His Grace's honours and titles should render at Windsor to Her Majesty, her heirs, and successors one standard or colours, with

three fleur-de-lis painted thereon, as an acquittance for all manner of rents, suits and services due to the crown." A careful compliance with the terms of this enactment, has, of course, not been neglected. The requisite standard has been duly presented every returning year, and a large collection of them is now to be seen in Windsor Castle.

The visitor, who surveys the Palace of Blenheim, and forms his judgment from the impression he receives on contemplating the structure itself, unbiassed by the fastidious or affected criticism of others, can hardly fail to admire the magnificent pile of building before him ; and each succeeding view will assuredly heighten his admiration. In the earlier periods of its existence, however, it was far from uniting the suffrages of every pretender to architectural taste and skill in its favour. Various objections, more or less important, were not unfrequently urged against it, and particularly it was censured as being heavy. In a work of such extent and magnitude, it would, indeed, be marvellous if nothing were introduced, which might not with advantage have been omitted, and that there should be no incongruity or want of harmony in any of its details. The ablest architect cannot anticipate with perfect accuracy, what the ultimate and finished effect will be from the most carefully

executed plan ; and, probably, when too late to be introduced, could suggest some minor advantageous change.

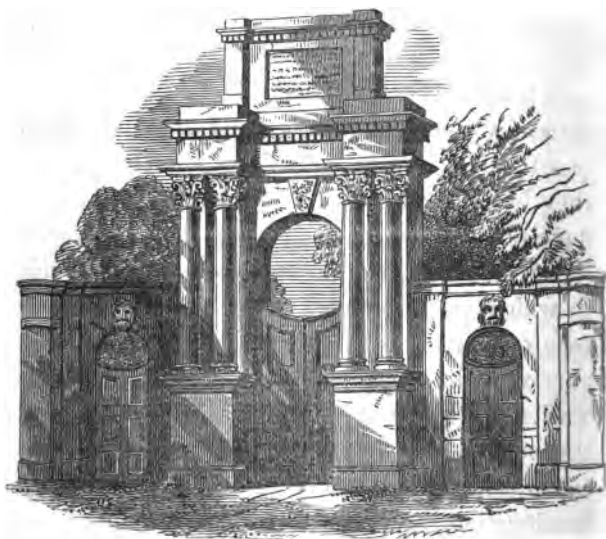
The early structures upon Blenheim, may, however, be traced in a great measure to the reputation of its architect. This was SIR JOHN VANBURGH, against some of whose other works a charge of heaviness, in some instances, perhaps, with reason, was not uncommonly made ; and, whose real or supposed failing in this respect, gave occasion to the well-known caustic couplet,

“ Lie heavy on him, earth ; for he  
Laid many a heavy load on thee.”

It is to be regretted that censure should be so generally indiscriminating, and that works of merit should ever be depreciated merely because they have proceeded from the hand, whose efforts have not always been successful. Sterling worth, however, will at length emerge from the clouds in which an ill-founded and illiberal prejudice may for a time involve it ; and Blenheim has long survived the unfavourable criticisms of which it was for a period the object. Instead of being vituperated as heavy, this noble structure is now, generally and deservedly, admired for its happy combination, with some few slight exceptions, of beauty and solidity. The style of the building,

indeed, is in unison with its destination. It was intended to be a monument of immortal achievements, and it certainly appears well calculated for permanency.

Strangers visiting Blenheim usually approach through the Borough of New Woodstock, and are admitted into the Park through a spacious Gateway or Triumphal Arch, on each side of which is a smaller Gate, by which persons on foot or horseback, are allowed to enter.



**THE TRIUMPHAL ARCH**

Was built by Sarah Duchess of Marlborough, the year after the decease of the celebrated Hero, and is a handsome structure of the Corinthian Order of Architecture, in the interior of which are small apartments for the accommodation of the Porter, who is constantly in attendance here. On the side next to Woodstock is the following inscription in Latin:—

PORTA HAEC EXTRUCTA EST ANNO POST OBITVM  
ILLVSTRISSIMI  
JOHANNIS DVVIS DE MARLBOROVGH JVSSV ATQVE  
AVSPICIIS  
SARAE CONJVGIS DILECTISSIMAE CVI TESTAMENTO  
COMMENDAVIT OPERA  
QVIBVS VLTIMAM IPSE MANVM NON IMPOSVERAT.  
QVANTA FVERINT DVVIS IN REMPVBLICAM MERITA  
INGRESSO TIBI  
PLVRIBVS DICET COLVMNA QVAM OPTIMAE  
CONJVGIS PIETAS PONI VOLVIT  
VT PERENNE ESSET IPSIVS GLORIAE SVAEQVE  
DILECTIONIS MONVMENTVM.  
A. D. MDCCXXIII.

On the opposite side is the following translation:—

THIS GATE WAS BVILT THE YEAR AFTER THE DEATH  
OF THE MOST ILLVSTRIOVS  
JOHN DVKE OF MARLBOROUGH BY ORDER OF SARAH  
HIS MOST BELOVED WIFE  
TO WHOM HE LEFT THE SOLE DIRECTION OF THE  
MANY THINGS  
THAT REMAINED VNFINISHED OF THIS FABRIC.

THE SERVICES OF THIS GREAT MAN TO HIS  
COUNTRY THE PILLAR  
WILL TELL YOU WHICH THE DUCHESS HAS ERECTED  
FOR A LASTING  
MONUMENT OF HIS GLORY AND HER AFFECTION  
TO HIM.  
MDCCXXIII.

Having passed through the Triumphal Gate and advanced a few paces into the Park, a scene of surpassing beauty bursts upon the sight. It is of considerable extent, and combines objects of varied character. In front, towards the south, rises the Palace, exhibiting its turrets, minarets and loftier portions, to much advantage, over the summits of intervening beeches, which have now attained a growth of such luxuriance and spread of branches, as in a great measure to exclude the lower parts of the Castle. At the feet of the spectator, in a deep winding valley, lies outspread a fine sheet of water, having its intervening margin partially skirted with lofty trees; and, when its surface is undisturbed, pleasingly reflecting the various objects that adorn its opposite banks. Various species of water-fowl make it their resort; and, together with the graceful swans, give it animation and increased effect. In front of the Palace the banks of the Lake gradually approach, and a noble bridge is seen spanning the intervening

space, and forming a pleasing feature in the prospect, which is terminated in that direction by forest trees, of varied outline crowning the summit of the opposite hill. More to the right hand, in a fine elevated position, stands a lofty Column, surmounted by the figure of the illustrious Duke, apparently surveying the handsome recompence of his glorious actions, in the surrounding scene ; and constituting a conspicuous object of observation for many miles around. Towards the east, the view is confined within narrow limits. The tower of Woodstock Chapel, the residence of its Minister, and the house of M. J. Higgins, Esq., are however, seen to advantage ; and the two last mentioned, seldom fail to attract notice, on account of the pleasantness of their situation, and of the prospect they command.

From the Triumphal Arch (passing on the left hand the Home Lodge, and contiguous to which, till lately, stood the CHINA GALLERY, with its choice and valuable collection, now beautifully arranged in an apartment in the interior of the Palace by the late Duchess,) an excellent gravel road conducts us towards the Palace in a straight direction, till it reaches a noble avenue extending from Hensington Gate to the Eastern Gate of the Palace. This Avenue is called the MALL ;



and, being shaded by lofty spreading elms which extend in double rows the whole of its length, forms a fine promenade, and a noble vista, through which the passing traveller may obtain a partial view of Blenheim, and a glimpse into its Park, from the Woodstock and Oxford road. The road up to this point is not devoid of interest. Blenheim comes more fully into view, and excites a desire of a still more near and perfect acquaintance. The objects which presented themselves at first entering the Park, with so happy and powerful an effect, lose none of their attractions by the continual change of their relative positions.

From its junction with the Avenue the road turns to the right and presently reaches the

### EASTERN GATE-WAY

of Blenheim. This is occupied by a pair of handsome and substantial Iron Gates, (by Messrs. BRAMAH, PRESTAGE & BALL, of Piccadilly, London,) erected by His Grace the present Duke, at an expense of £1000. The workmanship is equally finished on both its faces, and is extremely light and elegant, without any sacrifice of strength. The weight of metal employed in their construction is seventeen tons; and each of the folding

portions weigh no less than four tons. They turn upon pivots on the principle of the Ball and Socket, and are twenty-two feet and a half high. Towards the top of that on the left hand is the Churchill Crest, a Lion and Flag ; on that to the right is the Griffin's Head, the Spencer Crest. In the centre of each are the arms of the Marlborough Family, and towards the bottom they are embellished with the letters M. M. (standing for Marlborough & Mindelheim) formed with much ease and elegance. Over all, in the highest compartment are the representations of various flags and military emblems. The execution is perfect in every part, and the Gates altogether, are, perhaps, unrivalled.

Passing through the Eastern Gate-way, over which is a reservoir, capable of containing five hundred hogsheads of water, conveyed hither by means of suitable forcing engines from a considerable distance, we enter an arcaded quadrangle, on the right, consisting of various offices. The left was till lately occupied by the Theatre, fitted up in a style of much elegance and with corresponding appendages. It had, however, been long disused for dramatic representations, and has recently been judiciously converted into neat and useful offices for the Land Steward's department.

## THE GRAND NORTH FRONT.

In the great length of front which is occupied by this triumphal edifice, the architect has judiciously broken the lines by an exuberant variety of design, and by the frequent introduction of pyramidal attics, has contrived to lighten the general appearance without detracting from its dignity.

Immediately in the centre rises a majestic Portico of the Corinthian order, having the apex of the pediment surmounted by a statue of Minerva, and its tympanum sculptured with the armorial insignia of the Illustrious JOHN CHURCHILL, amidst a rich profusion of military weapons, standards, &c.; the motto FIEL PERO DESDICHADO; the freize is plain; at each extremity of the steps ascending to the Hall are pedestals bearing military trophies. The principal division of the building to which the Portico is attached, is carried out on each side by Corinthian pilasters, supporting their entablature and bulustrade; rising above this centre compartment is an attic, composed of a series of piers and windows, and terminating in a second receding pediment, finished with a ball or mound, against which are placed reclining captives.

From this division of the building the front projects a few feet, and expands in a gentle curve masking the rectangles of the edifice; this is composed of a range of Doric pilasters, with their appropriate architrave; at each corner of the main building, containing the state apartments, is a square massive Tower of two stories in height, horizontally striped with deep indents, above which is a very bold scroll cornice, sustaining an attic with pedestal divisions and angular buttresses, having a castellated appearance. From each of the Towers on the Grand Front a projecting Terrace, with an Arcade, connects the lateral portions of the building with the centre, which, with the two wings, form the three sides of a large Court, three hundred and forty-eight feet square, entered from the middle of each wing by a noble arch, flanked by rusticated piers, each bearing the British Lion.

The Wings are of regular architecture, and correspond with each other, and in grandeur of design with the other part of the edifice.

### THE SOUTH FRONT

Presents almost the same superb display of architectural grandeur with the carriage front. It extends three hundred and forty-eight feet in five

grand divisions ; the centre, containing the Saloon, is entered by a noble Corinthian Portico, crowned by a pedestal, bearing this inscription—

EUROPÆ HÆC VINDEX GENIO DECORA ALTA  
BRITANNO.\*

Which may be rendered, “THE LIBERATOR OF EUROPE DEDICATES THESE LOFTY HONOURS TO THE GENIUS OF BRITAIN.”

Above the inscription is a fine colossal bust of Louis XIV., taken from the gates of Tournay, surrounded by appropriate military emblems. Above the centre edifice rises an attic, with piers, cornices, &c. From this magnificent centre is a range of building slightly receding, having circular headed windows, between which are Corinthian pilasters and square lights in the frieze ; at the extremities are massive towers as before described. This front opens to a beautiful lawn, backed by scenery of the most appropriate description, where nature has been embellished with the utmost success.

The contrivance, uniformity, and grand effect of the whole official part of the arrangement, is

\* The want of the *verbum* in this instance will be no stumbling-block to those who remember its frequent omissions in Latin inscriptions, as—*Aeneas hæc de Danias Victoribus arma, &c.*

the most admired portion of the interior of the building ; the stairs are many and ample ; in short, the communications from and to every point are ready, free, and unembarrassed.

## I.—THE HALL

Is entered from the portico on the principal front, and rises to the height of sixty-seven feet, having its lofty ceiling supported by fluted Corinthian columns, between which, smaller columns of the same order, support an arched corridor leading to the Saloon opposite the entrance. On the key-stone of the arch is the royal arms, with figures of Victory, and palm branches enclosing the crown ; and over the door-case is a fine bust of John, Duke of Marlborough, with a latin inscription, thus rendered ;—

BEHOLD THE MAN TO DISTANT NATIONS KNOWN,  
WHO SHOOK THE GALLIC, FIX'D THE AUSTRIAN THRONE,  
NEW LUSTRE TO BRITANNIA'S GLORY GAVE ;  
IN COUNCILS PRUDENT, AS IN ACTION BRAVE.  
NOT JULIUS MORE IN ARMS DISTINGUISH'D SEIN'D,  
NOR COULD AUGUSTUS BETTER CALM MANKIND.

The ceiling of the Hall was painted by SIR JAMES THORNHILL, and represents Victory pointing to a plan of the battle of Blenheim, and crowning the Duke, who is in a Roman costume. A gallery of communication extends from each side of the building. In this gallery are portraits of Queen

Anne, by SIR PETER LELY; and of Clara Eugenia, Infanta of Spain, and of a Lady in a blue dress: a large collection of family portraits occupy the same gallery.

In niches, near the angles of the Hall, are bronze statues of the Venus de Medicis, and the Dancing Fawn, cast from the originals, at Florence, by M. SOLDANI BENZI, in 1711.

The colonnades on each side are ornamented by marble TERMINI. On a black marble slab stands a fine antique statue of Diana and a hound. Opposite, on a similar slab, is a beautiful vase, with figures in relievo, representing a nuptial ceremony, from the antique: over the grand stair-case are pictures of Charles, Duke of Marlborough and family, by HUDSON; and of the first Duke of Marlborough and family, by CLOSTERMAN; and beyond the colonnade, on the other side of the Hall, is a picture of the Rape of the Sabines, by P. DA CARTONA. On the right side is a wind-dial, and the Listening-slave, in bronze. On the left side is an elegant Clock, by DES GRANGES; and a cast of the Roman Wrestlers, by BENZI.

A massive lock, curiously constructed, and a key of corresponding weight and dimensions, secure the Hall doors. The lock, which is extremely handsome, is embellished with his Grace's

arms, and was manufactured by SMITH and SON, of Birmingham.

From the Hall we are conducted through a long gallery to the

## II.—BOW-WINDOW ROOM.

The ceiling of this room, supported by Corinthian columns, is adorned with military trophies, by HAKEWELL. The tapestry on the right of the entrance, represents the battle of Blenheim, with the taking of Marshal Tallard: on the left, the tapestry consists of a representation of the battle of Wynendael, in the Austrian Netherlands, fought 27th Sept. 1708. The chairs in this room are in the style of Louis XIV., and their seats crimson damask. The paintings are

|                                                                                                                                                                         |                      |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------|
| John, Duke of Marlborough and Gen. Armstrong,                                                                                                                           | <i>Kneller.</i>      |
| Prince Eugene .....                                                                                                                                                     | <i>Kneller.</i>      |
| King William III. ....                                                                                                                                                  | <i>G. Schalken.</i>  |
| The Thanks of Parliament to the first Duke of Marlborough,<br>beautifully illuminated, in elegant gold frame, carved<br>with trophies of War, and the Arms of the Duke. |                      |
| The Adoration of the Shepherds .....                                                                                                                                    | <i>L. Giordano.</i>  |
| Female Head.....                                                                                                                                                        | <i>Veronese.</i>     |
| Head.....                                                                                                                                                               | <i>Holbein.</i>      |
| Temple of Janus .....                                                                                                                                                   | <i>M. Racci.</i>     |
| Landscape .....                                                                                                                                                         | <i>P. Reinagale.</i> |
| Female Head .....                                                                                                                                                       | <i>Veronese.</i>     |



|                             |                      |
|-----------------------------|----------------------|
| Man's Head .....            | <i>Titian.</i>       |
| Head .....                  | <i>L. da Vinci.</i>  |
| Flight into Egypt .....     | <i>S. Racci.</i>     |
| Wood Nymphs and Satyr ..... | <i>J. Van Balen.</i> |
| St. Jerome Studying .....   | <i>Giorgione.</i>    |

To the left or north side of the Bow-window room, are the STATE BED CHAMBER, and the Duke's MORNING SITTING ROOM. The furniture and hangings in the State Bed Room are of the most superb character. The ceilings, fresh from the hands of the decorator, are adorned with the Ducal arms and other devices, beautifully executed, and the whole is splendid and tasteful in the extreme. In the Duke's Morning Sitting Room is a matchless collection of paintings, by TENIERS.

From the Bow-Window Room, we proceed to

### III.—THE BILLIARD ROOM.

The ceiling is plain, with a neat tripple cornice. Colour, pale green. The furniture to match.—

In this room are the following paintings :—

|                                                                                          |                 |
|------------------------------------------------------------------------------------------|-----------------|
| Sarah, Duchess of Marlborough, and Lady Fitz Harding<br>at Cards .....                   | <i>Kneller.</i> |
| Elizabeth, second Duchess of Marlborough .....                                           | <i>Hudson.</i>  |
| Caroline, third Duchess of Marlborough .....                                             | <i>Kettle.</i>  |
| Ann, Countess of Sunderland, second daughter of John,<br>first Duke of Marlborough ..... | <i>Kneller.</i> |

|                                                 |                     |
|-------------------------------------------------|---------------------|
| Earl of Sunderland.....                         | <i>Kneller.</i>     |
| Four Children of John, Duke of Marlborough..... | <i>ditto.</i>       |
| First Marquis of Blandford.....                 | <i>ditto.</i>       |
| Lady Henrietta and Lady Ann Churchill .....     | <i>ditto.</i>       |
| Elizabeth, Countess of Pembroke .....           | <i>Reynolds.</i>    |
| Lord Charles Spencer .....                      | <i>ditto.</i>       |
| Lord Robert Spencer .....                       | <i>ditto.</i>       |
| Portrait of a Dutch Merchant and Family .....   | <i>Weniz.</i>       |
| Two Landscapes .....                            | <i>Van Tempest.</i> |
| Fine Landscape .....                            | <i>F. Mola.</i>     |
| Large Game Piece, Dead Bucks, &c. ....          | <i>Snyders.</i>     |
| Lady Caroline, Sister to the present Duke ..... | <i>Cosway.</i>      |
| Boar Hunt .....                                 | <i>Snyders.</i>     |
| Young Boars .....                               | <i>ditto.</i>       |

We next enter

#### IV.—THE BREAKFAST ROOM.

The furniture in this apartment is of a most tasteful character, and in excellent keeping with the colour of the room, which is a delicate pale green. Sundry ornaments are to be seen on the chimney-piece and other parts of the room. The paintings are these—

|                                                                                                                                                       |  |                 |
|-------------------------------------------------------------------------------------------------------------------------------------------------------|--|-----------------|
| A Family Piece (children of the present Duke of Marlborough) Marquis of Blandford—Lady Louisa Churchill<br>—Lord Alfred and Lord Alan Churchill ..... |  | <i>Sanders.</i> |
| Meleagar and Atalanta .....                                                                                                                           |  | <i>Rubens.</i>  |
| Head .....                                                                                                                                            |  | <i>Holbein.</i> |
| Very fine Portrait of a Lady, in oval frame .....                                                                                                     |  | <i>Vandyck.</i> |
| Offering of the Rosary .....                                                                                                                          |  | <i>Rubens.</i>  |

|                                                                                                                                 |                      |
|---------------------------------------------------------------------------------------------------------------------------------|----------------------|
| Two small Paintings .....                                                                                                       | <i>Ferg.</i>         |
| Four ditto .....                                                                                                                | <i>F. P. Ferg.</i>   |
| A Knight of Saint John of Jerusalem .....                                                                                       | <i>Baroccio.</i>     |
| Lady Anne Churchill .....                                                                                                       | <i>Kneller.</i>      |
| King Edward IV. ....                                                                                                            | <i>Holbein.</i>      |
| Saint John Baptising Christ .....                                                                                               | <i>Niceland.</i>     |
| Duchess of Buckingham and Family .....                                                                                          | <i>Vandyck.</i>      |
| Villiers, Duke of Buckingham .....                                                                                              | <i>ditto.</i>        |
| Mary, Duchess of Richmond, daughter of the first Duke<br>of Buckingham, receiving a pair of Gloves from a<br>Female Dwarf ..... | <i>Vandyck.</i>      |
| Landscape .....                                                                                                                 | <i>Bordeuyns.</i>    |
| Orpheus charming the Brutes .....                                                                                               | <i>Brughef.</i>      |
| Cattle Piece .....                                                                                                              | <i>R. de Tivoli.</i> |
| Gertrude, Duchess of Bedford .....                                                                                              | <i>Dance.</i>        |
| Wood Nymphs and Satyr .....                                                                                                     | <i>Albano.</i>       |
| Two Landscapes .....                                                                                                            | <i>Poussin.</i>      |
| Battle of the Boyne, and King William III. on horseback<br>in the foreground, 1092.....                                         | <i>J. Wick.</i>      |
| Landscape with figures .....                                                                                                    | <i>Pater.</i>        |
| Ditto .....                                                                                                                     | <i>Paul Brill.</i>   |
| Sarah, first Duchess of Marlborough .....                                                                                       | <i>Kneller.</i>      |
| Henrietta Maria, Queen to Charles I. ....                                                                                       | <i>Vandyck.</i>      |
| Two whole length Portraits .....                                                                                                | <i>Mytens.</i>       |
| A Fete Champetre .....                                                                                                          | <i>Pater.</i>        |
| Portrait of Lord Rodney and Mr. Sidney .....                                                                                    | <i>Lely.</i>         |
| Small oval ditto of Cromwell .....                                                                                              | <i>Vandyck.</i>      |
| Head .....                                                                                                                      | <i>Brouwer.</i>      |
| Architectural Piece .....                                                                                                       | <i>Delen.</i>        |
| Interior of a Church .....                                                                                                      | <i>Neffs.</i>        |
| Cattle Piece .....                                                                                                              | <i>Bamboccio.</i>    |
| Gipsies Encamping .....                                                                                                         | <i>Wouvermans.</i>   |
| Duchess of Bedford .....                                                                                                        | <i>G. Honthorst.</i> |
| Lady Penelopy Spencer .....                                                                                                     | <i>Lely.</i>         |

# V.—THE GRAND CABINET.

This room commands remarkably fine views of the beautiful scenery to the south and east; the ceiling and hangings of this apartment are of the richest description; the chimney-piece is composed of dark marble; upon it stands two very curious jars. The floor of this room is covered with a rich and costly velvet-pile carpet, of Scotch manufacture.

The paintings are—

|                                                                                                                         |                       |
|-------------------------------------------------------------------------------------------------------------------------|-----------------------|
| Lots Departure from Sodom, a present from the Town<br>of Antwerp .....                                                  | <i>Rubens.</i>        |
| Return of Joseph and Mary with Christ from Egypt ..                                                                     | <i>ditto.</i>         |
| Filial Affection exemplified in the Roman Daughter ..                                                                   | <i>ditto.</i>         |
| Offering of the Magi.....                                                                                               | <i>ditto.</i>         |
| Descent from the Cross .....                                                                                            | <i>Jordaens.</i>      |
| Holy Family.....                                                                                                        | <i>Rubens.</i>        |
| Portrait of Rubens .....                                                                                                | <i>ditto.</i>         |
| The Virgin, with a Crown of Stars, turning her eyes<br>towards Heaven, (supposed the Miraculous Con-<br>ception), ..... | <i>Carlo Dolce</i>    |
| Raphael's favourite Dorothea .....                                                                                      | <i>Raphael.</i>       |
| A Dutch Family .....                                                                                                    | <i>Ostade.</i>        |
| The Children of Israel passing through the Red Sea<br>.....                                                             | <i>Old Frank.</i>     |
| Offering of the Magi .....                                                                                              | <i>Carlo Dolce.</i>   |
| Head of Paracelsus .....                                                                                                | <i>Rubens.</i>        |
| Pope Gregory, and a Female Penitent bearing a Palm<br>Branch .....                                                      | <i>Titian.</i>        |
| Holy Family .....                                                                                                       | <i>L. V. Caracci.</i> |

|                                                                                                   |                       |
|---------------------------------------------------------------------------------------------------|-----------------------|
| Virgin and Child                                                                                  | <i>Solimena.</i>      |
| Fete Champetre                                                                                    | <i>Wooteau.</i>       |
| Virgin and Child                                                                                  | <i>Correggio.</i>     |
| Our Saviour Blessing the Children, "Suffer little Children to come unto Me, and forbid them not." | <i>Rubens.</i>        |
| Monkeys in Monks Habits                                                                           | <i>Teniers.</i>       |
| Card Players                                                                                      | <i>ditto.</i>         |
| Female Head                                                                                       | <i>Nogari.</i>        |
| Landscape                                                                                         | <i>Ruydaal.</i>       |
| Our Saviour                                                                                       | <i>Carlo Dolce.</i>   |
| Christ and St. John                                                                               | <i>Rubens.</i>        |
| Virgin and Child                                                                                  | <i>A. Caracci.</i>    |
| Angel at the Tomb                                                                                 | <i>Correggio.</i>     |
| St. John                                                                                          | <i>Carlo Dolce.</i>   |
| Our Saviour and the Virgin Mary in the Clouds, with St. Bernard paying Adoration                  | <i>H. Caracci.</i>    |
| Holy Family                                                                                       | <i>L. V. Caracci.</i> |
| Landscape                                                                                         | <i>Claude.</i>        |
| Small Painting                                                                                    | <i>Tintoretto.</i>    |
| A fine Head, after A. Caracci                                                                     | <i>Reynolds.</i>      |
| Head of an Apostle                                                                                | <i>L. V. Caracci.</i> |
| The Assumption                                                                                    | <i>Tintoretto.</i>    |
| Female Head                                                                                       | <i>Rubens.</i>        |
| Portrait of Lady Lousia Churchill                                                                 | <i>G. Sanders.</i>    |
| Small Head                                                                                        | <i>Nogari.</i>        |
| Small fine Painting                                                                               | <i>Vanderneer.</i>    |

We next proceed to

## VI.—THE SMALL DRAWING ROOM.

The hangings are of green damask, and the furniture corresponds. In the centre of the chimney piece is a head in white marble, admirably

finished. The ceiling is elegantly gilded, and from its centre is suspended a handsome chandelier, of carved oak, richly gilt. The paintings are the following, and will be found possessed of much interest :

|                                                      |       |                     |
|------------------------------------------------------|-------|---------------------|
| Italian Fruit Seller                                 | ..... | <i>Giordano.</i>    |
| Caroline, Duchess of Marlborough, and Child          | ..    | <i>Reynolds.</i>    |
| The present Duke of Marlborough                      | ..... | <i>Smith.</i>       |
| Jane, fifth Duchess of Marlborough. (Painted from a  |       |                     |
| Miniature after the Demise of her Grace)             | ..    | <i>Smith.</i>       |
| Sarah, first Duchess of Marlborough                  | ..... | <i>Kneller.</i>     |
| George, third Duke of Marlborough                    | ..... | <i>Reynolds.</i>    |
| Marquis of Tavistock                                 | ..... | <i>Reynolds.</i>    |
| Small highly finished Spanish Family Piece           | ..... | <i>Congalez.</i>    |
| Prize Fruit                                          | ..... | <i>Lance.</i>       |
| Battle Piece                                         | ..... | <i>Burgognene.</i>  |
| Present Duke of Marlborough and Lord Charles, his    |       |                     |
| Brother, when boys                                   | ..... | <i>Corway.</i>      |
| View in Venice                                       | ..... | <i>Canaletti.</i>   |
| View in Venice                                       | ..... | <i>ditto.</i>       |
| View in Venice                                       | ..... | <i>ditto.</i>       |
| View in Venice                                       | ..... | <i>ditto.</i>       |
| Lady Charlotte Spencer, in the character of a Gipsy, |       |                     |
| telling Lord Henry Spencer, her Brother, his         |       |                     |
| Fortune                                              | ..... | <i>Reynolds.</i>    |
| Holy Family                                          | ..... | <i>Raphael.</i>     |
| The Annunciation                                     | ..... | <i>Correggio.</i>   |
| Landscape                                            | ..... | <i>Claude.</i>      |
| The Circumcision                                     | ..... | <i>Vandyok.</i>     |
| Burning of Troy                                      | ..... | <i>Guido.</i>       |
| Travellers taking Refreshment at an Ale House door,  |       |                     |
| and distant View of Dort                             | ..... | <i>Albert Cuyp.</i> |
| The Inexorable                                       | ..... | <i>Saut.</i>        |

Destruction of Pharoah and his Host in the Red Sea,

*Old Frank.*

An Old Dutch Woman at her Spinning Wheel . . . *Teniers.*

Dutch Landscape . . . . . *ditto*

Virgin and Child, St. John, and St. Nicholas . . . . . *Raphael.*

Virgin and Child . . . . . *Gorgone.*

Virgin and Child . . . . . *Poussin.*

Virgin and Child . . . . . *ditto.*

Adoration of Shepherds . . . . . *Lucia Giordano.*

Offering of the Magi . . . . . *ditto.*

Holy Family encircled with Flowers . . . . . *Rothenhamer.*

Ditto . . . . . *ditto.*

Marriage of Mars and Venus, very fine . . . . . *ditto.*

Banquet of the Gods, very fine . . . . . *ditto.*

St. Lawrence distributing the Ornaments of the Altar

*Genoese.*

The Carpet in this room is similar to that in the Grand Cabinet.

## VII.—THE LARGE DRAWING ROOM.

The furniture and hangings, as in the room we have just quitted, are of green damask. The chimney-piece is adorned in the centre by a fine alto-relievo representing the marriage of Cupid and Psyche, from the antique.

The paintings in this apartment are by able masters, and will reward attention. They are the following :—

Isaac Blessing Jacob . . . . . *Rembrandt.*

King Charles I. on Horseback . . . . . *Vandyck.*

|                                                                                                                                                                                                                                                                                                                 |                    |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------|
| Two Portraits, Ladies .....                                                                                                                                                                                                                                                                                     | <i>Vandyck.</i>    |
| St. Sebastian .....                                                                                                                                                                                                                                                                                             | <i>Titian.</i>     |
| A Madonna standing on a Globe, surrounded by Angels                                                                                                                                                                                                                                                             | <i>C. Maratti.</i> |
| Time clipping Cupid's Wings .....                                                                                                                                                                                                                                                                               | <i>Vandyck.</i>    |
| Three Beggar Boys .....                                                                                                                                                                                                                                                                                         | <i>Murillo.</i>    |
| Two ditto .....                                                                                                                                                                                                                                                                                                 | <i>ditto.</i>      |
| Two Battle Pieces .....                                                                                                                                                                                                                                                                                         | <i>Wouermans.</i>  |
| A Family Picture of George, third Duke of Marlborough,<br>Caroline his Duchess, and six Children—viz. Ladies<br>Caroline, Elizabeth, Ann, and Charlotte; George,<br>(fourth Duke) and Lord Henry Spencer. (The late<br>Lord Churchill and Lady Amelia Boyce were born<br>after this Picture was painted.) ..... | <i>Reynolds.</i>   |
| The Woman taken in Adultery .....                                                                                                                                                                                                                                                                               | <i>Rembrandt.</i>  |

The carpet in this room also corresponds with the one in the Small Drawing Room.

## VIII.—THE DINING ROOM.

This noble apartment is large, lofty, and well adapted to its object. Its furniture is also appropriate. The long and very handsome table it contains, as well as the elegant side-board and side tables, adorned with the arms of His Grace, and other devices, exquisitely carved, is of English oak; the wine coolers, carved with Bacchanalian figures, is of the same style and materials. The wainscotted sides are painted in imitation of oak, and the ceiling is beautifully stuccoed.



The chimney-piece is particularly handsome; on it stands an elegant clock, mounted on the back of an elephant, in bronze, and several other ornamental figures.

The following paintings are contained in this room:

|                                                                                 |                      |
|---------------------------------------------------------------------------------|----------------------|
| John, first Duke of Marlborough .....                                           | <i>Kneller.</i>      |
| Charles, second Duke of Marlborough .....                                       | <i>Hudson.</i>       |
| George, third Duke of Marlborough .....                                         | <i>Reynolds.</i>     |
| George, fourth Duke of Marlborough .....                                        | <i>Cosway.</i>       |
| The present Duke of Marlborough .....                                           | <i>Sanders.</i>      |
| John, Duke of Bedford .....                                                     | <i>Gainsborough.</i> |
| Lord Stafford and Secretary .....                                               | <i>Vandyck.</i>      |
| Bacchanalian Piece .....                                                        | <i>Rubens.</i>       |
| Virgin and Child .....                                                          | <i>ditto.</i>        |
| Holy Family .....                                                               | <i>ditto.</i>        |
| Holy Family .....                                                               | <i>ditto.</i>        |
| Venus and Adonis .....                                                          | <i>ditto.</i>        |
| Catherine de Medicis .....                                                      | <i>ditto.</i>        |
| Helena Forman, wife of Rubens, in the costume of<br>an Archduchess .....        | <i>ditto.</i>        |
| Philip II. of Spain .....                                                       | <i>Titian.</i>       |
| Three Graces, or Rubens' three Wives. ....                                      | <i>Rubens.</i>       |
| Andromeda Chained to a Rock with Perseus just ap-<br>pearing .....              | <i>ditto.</i>        |
| Lot and his Daughters, very fine .....                                          | <i>ditto.</i>        |
| Rubens, his Wife and Child .....                                                | <i>ditto.</i>        |
| Large Bacchanalian Piece .....                                                  | <i>ditto.</i>        |
| King Charles I. ....                                                            | <i>Vandyck.</i>      |
| Henrietta Maria, Queen to Charles I. ....                                       | <i>ditto.</i>        |
| Virgin and Child .....                                                          | <i>ditto.</i>        |
| Mrs. Morton and Mrs. Killigrew, two of Charles the<br>Second's favourites ..... | <i>P. Lehy</i>       |

## IX.—THE SALOON

Is a most noble room, in form a parallelogram, rising to the whole height of the building, in the same manner as, and communicating with the Great Hall. Its base is marble; the four door-cases are also of marble, consisting of pilasters, supporting an arch with shell key-stone, within which is a smaller door-way, surmounted by the arms of the first Duke of Marlborough. On the west side of the room are two chimney-pieces; over one is an antique bust of a Roman Consul, and over the other a bust of Caracalla, also an antique; on slabs are placed a Sleeping Venus and a Cleopatra. On the east side of the room are two tiers of circular-headed windows; every other side, and the ceiling, is painted with scenic effect, by LA GUERRE; the lower part, divided into six compartments, by double columns of the composite order, fluted and decorated with draperies, fruit and palm branches, supporting an entablature consonant to the order. In each compartment are assemblages of different characters representing the various nations of the world in their proper costume. 1 English, French and Scotch. In this division the portrait of the artist himself is made conspicuous, and that of the

Englishman is said to represent Dean Jones, chaplain to Sarah, Duchess of Marlborough. 2. Spaniards. 3. Africans. 4. Chinese and Tartars. 5. Turks. 6. Dutch and Swedes. Over the door-cases are bas reliefs of angels, &c.; above the entablature, and immediately below the ceiling, are Roman termini, male and female, supporting oval shaped perforations; between them armour, standards, prisoners, and military trophies, Roman soldiers and banners, allusive of the Duke of Marlborough's victories. The ceiling is oval, with very rich foliages, inclosing a magnificent group, representing the illustrious Duke in a Roman habit, arrested in his career of Victory by Peace, Time reminding him of the rapidity of his own flight.

#### X.—THE FIRST STATE DRAWING ROOM

Is hung with tapestry representing Victories of the Duke of Marlborough, viz—The Battle of Dunnewert, on the Danube, in Bavaria, fought July 3, 1704; the Battle of Lisle, fought Dec. 9, 1708; and the Siege of Lisle, which took place the same year. In this part a French spy is a conspicuous figure. The Battle of Malpaquet, so called from a village situated near the scene of action. This victory took place at Blaregnes, a

town of Hainault, in the Austrian Netherlands; 1709: an aid-de-camp receiving orders is a prominent figure in the tapestry. On the chimney-piece is a curious clock, by VULLIAMY, the hours are indicated round a vase, from the top of which a serpent winds, and shews the time; reclining over the vase is a figure of Contemplation.

The paintings are

|                                        |                      |
|----------------------------------------|----------------------|
| Caroline, Duchess of Marlborough ..... | <i>Romney.</i>       |
| Death of Adonis. ....                  | <i>Jordaens.</i>     |
| Sleeping Venus .....                   | <i>G. Laireesse.</i> |
| Five Landscapes .....                  | <i>M. Racci.</i>     |
| Spanish Mule Driver and Peasants ..... | <i>Lancet.</i>       |

## XI.—SECOND STATE DRAWING ROOM.

This is a most elegant apartment; the furniture and curtains are of crimson damask; the chimney-piece is of white marble, in the centre of a vase, supported by Griffins; the room is hung with tapestry representing the Victories of the Hero of Blenheim, in continuation. The march to Bouchain, in August, 1711, and the Siege of Bouchain in the same year, the last and boldest enterprize of the Duke. In this is represented Lord Cado-gan's favourite dog, that attended his master through the wars. The paintings are

|                                         |                 |
|-----------------------------------------|-----------------|
| George, third Duke of Marlborough ..... | <i>Romney.</i>  |
| Two Pieces, Still Life .....            | <i>Mallase.</i> |

## XII.—THIRD STATE DRAWING ROOM.

The hangings and furniture in this room are rich crimson damask. In it stands a small table of much interest, which belonged to Marie Antoinette, the unhappy Queen of France, whose violent death is a subject of such deep reproach to its authors.

The tapestry in this room is of the same character as in those we have just left, and is equally ancient. It has but recently been put up, and submitted to the inspection of the public. It represents the Battle of Oudenaerde and Bouchain.

On a marble table is a beautiful copy of the celebrated Portland Vase, so wantonly destroyed, while exhibited at the British Museum, a short time since. In another part of the room is a clock of peculiar construction, chiefly remarkable for the lengthened period it is capable of going without farther attention, after it has been wound up and set in motion.

The pictures in this apartment are

|                                                  |                     |
|--------------------------------------------------|---------------------|
| Abraham's Servant returning with Rebekah . . . . | <i>Castiglione.</i> |
| Seneca bleeding to death, and dictating to his   |                     |
| Amanuensis . . . . .                             | <i>L. Giordano.</i> |
| St. Sebastian . . . . .                          | <i>Bellini.</i>     |
| Three Landscapes . . . . .                       | <i>M. Racci.</i>    |
| Rape of Europa . . . . .                         | <i>P. Veronesi.</i> |

### XIII.—THE LIBRARY.

This is said to be one of the grandest rooms in Europe. It was originally intended for a Picture Gallery, and occupies the entire south-west front, 183 feet in length. The centre takes a semicircular sweep, and at each extremity is a square in projection 35 feet, forming five distinct divisions, with three windows in each, between Doric pilasters that support the entablature ; on the opposite side are three door-ways and two chimney-pieces ; the rest of the room is occupied by a line of book-cases with latticed fronts, which are continued at each end ; the centre door-way and the chimney-piece are of white marble, the basement of the room of black marble ; over the door is a bust of Milo Crotenensis ; the chimney-pieces are elaborately worked, with scroll pediments ; over one is a bust of Charles, Earl of Sunderland, the collector of the books ; and over the other, a bust of Charles, Duke of Marlborough, by RYSBRACH ; upon each chimney-piece is an antique bust, one of the Emperor Adrian, the other a young female. At the upper end of the Library is a much-admired white marble statue of Queen Anne, very highly finished, by RYSBRACH, she is represented in her coronation robes, and on the pedestal is this inscription ;—

TO THE MEMORY OF QUEEN ANNE !  
UNDER WHOSE AUSPICES  
JOHN DUKE OF MARLBOROUGH  
CONQUERED,  
AND TO WHOSE MUNIFICENCE  
HE AND HIS POSTERITY  
WITH GRATITUDE  
OWE THE POSSESSION OF BLENHEIM.  
A. D. MDCCXXVI.

On the east side stands the Grand Cabinet, a piece of elegant and curious workmanship, richly inlaid.

At the lower end is a bust of Alexander the Great, from the ruins of Herculaneum, supported on a therm, designed by SIR WM. CHAMBERS. Near it are a quantity of beautiful alabaster figures, representing the Muses, Graces, &c., a present from Rome, to Jane, fifth Duchess of Marlborough ; and in two recesses are antique statues ; one is inscribed Julia Domna, the other is a figure of Diana with a hound. The ceiling is painted in richly bordered compartments ; and over the book-cases are the following whole-length portraits — Lord Godolphin ; John, Duke of Montague ; Countess of Sunderland ; Elizabeth, Countess of Bridgwater ; the Countess Cowper ; the Hon. John Spencer ; Elizabeth, Duchess of Marlborough ; Charles, Duke of Marlborough ; Sarah,

Duchess of Marlborough ; John, Duke of Marlborough ; Queen Anne ; and King William.

The Library was originally collected by Charles, third Earl of Sunderland, who laid the foundation by the purchase of Mr. HADRIAN BAVERLAND's entire and very valuable collection. The whole is said to consist of 17,000 volumes, in various languages, and to be worth £60,000. Here is a large telescope, by HERSCHEL, the gift of George III. to George, third Duke of Marlborough.

We may remark here, that the whole suit of apartments through which we have passed, is furnished with double doors of beautiful mahogany, which being open, allow the eye to range from the Library to the Grand Cabinet—a noble vista of nearly four hundred feet in extent.

#### XIV.—THE CHAPEL

Is situated in the south-west wing : the effect on entering this portion of the building is extremely grand ; the richly bordered ceiling is supported by Corinthian pilasters. In a square recess is the Altar, opposite to which is the State Gallery, elevated by Doric columns. It is hung with crimson velvet, fringed with gold. But every object in



the Chapel is rendered of minor importance to the gigantic Monument to the Duke of Marlborough, by RYSBRACH, which occupies nearly the whole of one side. It comprises colossal statues of the first Duke and Duchess, and their two sons, attended by Fame and History, the latter of which appears to have inscribed on a tablet,

TO THE MEMORY  
OF JOHN DUKE OF MARLBOROUGH AND  
HIS TWO SONS  
HIS DUCHESS HAS ERECTED  
THIS MONUMENT  
IN THE YEAR OF CHRIST MDCCXXXIII.

On the base is a *BASSO RELIEVO*, representing the capture of Marshal Tallard, at the battle of Blenheim: the whole monument is splendid. His Grace died at Windsor, on June 16, 1722; and, on August 9 ensuing, after lying in state at Marlborough House, his corpse was, with very great magnificence, interred in Westminster Abbey, from whence upon the death of his Duchess, it was afterwards removed to the vault under this Chapel.

## THE TITIAN ROOM

May be seen by applying to the Porter at the East Gate of the Palace.

This apartment contains an invaluable collection of Paintings, by TITIAN ; a present from the King of Sardinia, Victor Amedeus, to John, Duke of Marlborough. These admirably executed paintings are on leather, and consist of the following ;

- I. Hercules and Dejanira.
- II. Pluto and Proserpine.
- III. Cupid and Psyche.
- IV. Jupiter, Juno, and Io.
- V. Bacchus and Ariadne.
- VI. Apollo and Daphne.
- VII. Vulcan and Ceres.
- VIII. Mars and Venus.
- IX. Neptune and Amphitrite.

These figures are of colossal size, and cover three sides of the room, the fourth side being occupied by the Rape of Proserpine, by RUBENS.

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## THE GARDENS.

The Gardens of Blenheim are deservedly reckoned among its principal attractions. They are of great extent, occupy a most happy situation, and

are, perhaps, as perfect a specimen of picturesque, or landscape gardening, as can be conceived. Art may do much to supply natural deficiencies, but where the space is limited to, perhaps, a couple, or even half a dozen acres, the most consummate art can effect but little in the way of landscape gardening, and the result will commonly be contemptible from its minuteness. The Gardens of Blenheim, however, are on a scale of sufficiently grand extent, and the nature of their surface such as to invite embellishment, which has here been bestowed in profusion; and, at the same time, with such admirable skill, taste, and judgment, that while its influence is scarcely suspected, its excellent effects are every where manifest.

These Gardens, including under the term the grounds, to which the public are admitted, either with or without tickets, lie chiefly to the south of the palace, embracing also its east and west fronts. They occupy an extent of nearly three hundred acres of land, of which about one hundred and forty are constantly under the scythe, and exhibit a turf not more smooth and agreeable to the eye, than soft and pleasant to the feet. Where not shut in by the palace and the lake, the latter of which skirts nearly the whole of their western

side, they are encompassed by a sunken fence, the most eligible that can be for such a purpose, as while it gives every necessary protection, it avoids the stiffness and formality, which attach in a great measure to almost every other description of boundary; and, at the same time, allows the eye to wander, free, and uninterrupted, to those more distant objects, which contribute to the beauty of these delightful grounds.

The usual entrance into the Gardens, is by a door in the angle on the east front, a few yards to the south of the eastern gate of the Palace, and every requisite information as to the manner of gaining admittance, may be obtained of the Porter.

Passing through this entrance door, we proceed through a lawn, embellished with evergreens, and a variety of deciduous flowering shrubs, to the South Front of the Palace, till we arrive at its western extremity, when a flight of steps conducts into that most exquisite and delicious portion of the ornamental grounds of Blenheim, known as the Private Gardens. From the top of the stairs a view presents itself of a most pleasing character, and no unfavourable prelude to the many delightful scenes which await the parties privileged to enter this delicious retreat.

Descending, we are instantly in the Flower Garden adjoining the Western Front of the Palace.

In an appropriate room, with Chinese decorations, in this part of the Castle, is deposited an extensive and most valuable collection of antique and curious Porcelain, Delph, and Japan ware, among which are curiosities from the collections of the Duke of Orleans and d'Aumont; a pair of small bottles, once the property of Queen Anne; a white tea-pot that belonged to Oliver Cromwell; a large japan tea-pot, a present from Louis XIV. to the Duke of Richelieu; many from the Portland Museum; a singular piece from the Duke of Argyll's curiosities, in the time of George II; a curious piece of Delf, from Athens; specimens of the honey-comb China, &c. &c.

The *Magnolia Grandiflora*, and a variety of climbing plants, are trained up the walls of the west front; and on the circular beds with which the area before it is dotted over, is a great variety of annuals, green-house plants, and others, either rare, choice, or beautiful. On the descent towards the lake are fine standard Magnolias, the *Abies Douglasii*, *Araucaria Imbricata*, &c. &c. But that which confers a principal charm to this northern part of the Private Gardens, is the pro-

fusion of Roses, and the almost endless variety of that universal favourite which adorns it. Between fifteen and sixteen hundred species of this admired tree find place in these gardens, of which number a large and choice portion have their station here.

THE RUSTIC TEMPLE in this part of the gardens will merit a transient notice. It is a circular shaped erection, having its roof supported on a double row of pillars; the inner rank connected by festoons; the whole constructed of the most simple materials, but producing a very pleasing effect, and evidencing the power of taste in no ordinary degree. Rustic seats in character with the Temple furnish the interior, and a covering of Irish Ivy, harmonizes it with the surrounding scenery. Of course, its site was not fixed upon without consideration, and it is hardly necessary to say that its position commands pleasing prospects. The Farm House in the Park, erected by the present Duke, has a good effect as seen from it, and the High Lodge appears to advantage through a vista of forest trees.

Amidst trees of almost every form and size—the Golden Yew, Catalpa, Table Torn, Yellow Chestnut, Scarlet Oak, Copper Beech, and a host, in

fact, which it would fill a lengthened catalogue to particularize, but specially noticing an aged Oak, a picture in itself, we advance in a southern direction towards the CHINESE TEMPLE, a tasteful structure, in an enclosure of Woodbine and various climbing plants of a suitable character. The neighbourhood of this Temple is peculiarly rich in pines of various species. Advancing in the same direction, among other trees, we notice that which furnishes the gum Benjamin, the *Virgilia Lutea*, *Quercus Rubra* and *Coccinea*, the Tooth-ache tree, an object of attention to the younger visitors in general, the *Quercus Macrophylla*, *Pinus Ponderosa*, and the beautiful *Cedrus Deodar*, twenty feet high, growing in congenial situations to many times its present altitude. At length we reach the ESQUIMAUX HUT, a rude and simple structure, which, judging from the representation we have seen of such objects in the Books of travellers, may be regarded as a very successful imitation. In the vicinity of this Hut, we have one of the most lovely and enchanting scenes that imagination can conceive. Its constituent parts are trees of the noblest character, occupying the most favourable relative positions, and the obelisks of the fountains in the depth of the valley, through which flows the river after leaving the Cascade,

itself a principal embellishment of this beautiful sequestered spot. Every object, indeed, seems to be in the most proper place, and the whole scene, though of limited extent, is like a work of enchantment, and reminds one of those rich imaginative descriptions, sometimes to be met with in tales of Eastern fiction and romance.

Adjoining this interesting station is the AMERICAN GARDEN, consisting, as its name suggests, of plants, &c. introduced from the New World. Descending hence into the valley, we obtain a nearer and more perfect view of the several objects we have so lately been contemplating. Of these the first to be visited is the GRAND CASCADE, the effect of which when in full force, is not to be surpassed, perhaps, by any artificial fall of waters whatever : and equals in beauty and interest most of those natural Cascades, of greater dimensions, which are met with in mountainous districts. It is in fact the termination of the Lake, which here discharges its surplus waters. These, gently and calmly gliding to the verge of the Cascade, are at once precipitated down its rugged steep ; and, tossed from one projecting point to another in their descent, become a mass of agitated foam, till they sink again into comparative repose in the canal-like river which receives them.



Near the Cascade is **NEW FOUND WELL**, a chalybeat spring, not now possessed of any very powerful medicinal properties, whatever might have been the case, in that respect, at the time of its first discovery. Issuing from an opening in the pedestal, surmounted by an urn, the waters of this spring are received in an appropriate basin, and flowing thence, through the mouths of two lions, are presently lost in the adjoining river.

A few yards still lower down is a small Island, emerging from the centre of the placid river, with its simple but picturesque thatched edifice, and embellishments of handsome trees, evergreens, and flowering shrubs, rendering this a highly favoured and delightful little spot. But among the principal ornaments of this locality, we must undoubtedly rank

### THE GRAND FOUNTAIN.

This was the last work on which the genius of **BERNINI** was engaged. It is, with some slight deviation, a copy of the original executed by him, and erected in the Piazza Navona, at Rome. The Obelisk stands upon a foundation of rude stones, thrown together with apparent negligence, occupying the centre of a large basin. On two sides of the base of the obelisk are several armorial en-

signs ; and on another side, on the square of the pedestal, which is of white marble, we read the following inscription, in the Greek, Italian, Spanish, and Latin languages :

AD INNOCENTIUM XI. SUMMUM PONTIFICEM

PRO. CAROLO. II. HISPANIARUM REGE

EXCELC: D. D. GASPAR ; DE HARO, ET

GUZMAN.

MURCHIO. DE. CARPIO. ET HELICHEO ORATOR.

AD TYPUM MOLIS. IN AGONALI FORO ERECTÆ.

AB EQUITE. BERNINO. OPUS. HOC. EXSTRUI.

JUSSIT, EODEM. DIRIGENTE. QUI. INTERIM.

DUM PERFICERETUR DEFUNCTUS.

HOC: POSTHUMO. PARTU: INEXHAUSTAM.

MENTIS. FOECUNDITATEM CLAUSIT.

ANNO D: M: DC: LXXXI.

Leaving the valley, our course now lies, in a northern direction, up the acclivity on the west side of the lake. The ascent affords several views of pleasing character and great interest. From under Spring-lock Gate Cottage, erected by the present Duke, beautifully situated, and highly picturesque, the eye of taste cannot fail to be gratified by a parting contemplation of the objects we have just left ; and which, from this point, combine to form a most delightful scene. Proceeding onwards in the same direction, our farther

progress seems suddenly arrested by a formidable barrier of rude stones, standing edgeways, and separating us from the Rock Gardens. Like many other obstacles and apparent difficulties, however, this upon trial, is found not to be insurmountable. On applying the slightest pressure, one of these huge masses, nicely balanced, turns upon a pivot, let into solid masonry, and affords an easy passage, when almost immediately we find ourselves overlooking the Rock Gardens, and charmed with one of those lovely scenes in which the pleasure grounds are so remarkably fruitful. The GRAND BRIDGE, partially hidden by a projecting tongue of land, and backed by distant trees, with the fine expanse of water seen through a vista of graceful pendent trees, &c., are alone sufficient to give eclat to this locality ; and yet, changing our position, but a few yards, we are introduced to an almost entirely distinct class of objects of equal interest : the Palace towers in proud majesty over the Private Gardens ;—in front is a light Iron Bridge, connecting the Rock Garden with the opposite Pleasure Grounds, while the intervening Lake reflects, in soften hues, the objects on its banks ; is adorned by some gliding little boat ; or enlivened by the congregated wild fowl, sporting on its glassy surface. Hence we descend to the

## ROCK GARDEN.

This possesses many attractions peculiar to itself, and will be sure to secure the attention of the botanist. Every crevice, and every projection, is occupied by some rare, curious, or beautiful plant, native or exotic. The whole is on a grand scale, and has given rise to a host of humble imitations.

By means of the Iron Bridge, we re-gain the Gardens on the eastern side of the lake ; and, advancing in the direction of the Palace, we are continually delighted either by some object altogether new, or seen in a new combination or position. The American Garden, now on our right hand, ragales the eye with Azalias, Calmias, &c. in gay profusion, and the murmurs of the Cascade fall upon the ear with a tranquillizing influence. To mention all the remarkable trees which meet us in our walk through these delightful grounds, is beyond our design : their frequent recurrence forbids the detail, while it so greatly contributes to our gratification. We cannot forbear, however, to point to the noble Portugal Laurel, three hundred and twenty feet in circumference, which is here a conspicuous object, and a venerable and majestic Oak at which we speedily arrive, and which would seem entitled to the

honours of the Patriarch of the Private Gardens. Leaving the dense woods behind, we are, ever and anon, charmed by highly pleasing views, sometimes through narrow vistas between the trees, which skirt the lake on our left hand, at other times of a handsome and more open character, exhibiting, with never cloying interest, the scenery of the park or forest, the lofty column, or Rosamond's well and its attendant beauties.

### THE TEMPLE OF DIANA

Occupies a fine position, and is a handsome structure, designed by SIR WILLIAM CHAMBERS, not unworthy of the gardens. Four pillars, with Ionic capitals grace its front, and on its pediment is the following dedicatory inscription in Greek Characters —

ΑΡΤΕΜΙΔΙ  
ΑΓΡΙΑ-ΙΑΑΙ.  
ΟΡΕΣΤΙΑΔΙ.

“ To the Ionian, rural, mountain-raging Diana.”

On the back of the interior, in a central medallion, is a representation of Hippolytus presenting a wreath of flowers to the Goddess Diana, in bas relief. Connected with this, by means of festoons, are two other medallions, charged with a copy of

verses from the *Hippolytus* of Euripides, and the annexed translation of them :—

- To thee, bright Goddess, these fair flowers I bring,  
A chaplet woven from th' untainted mead,  
Thy cool sequester'd haunt, where never yet  
Shepherd approach'd; where the rude hind ne'er heaved  
Th' unhallow'd ax : nor voice nor sound is heard,  
Save the low murmuring of the vernal bee.  
The day-spring from above the dew distils  
Genial and mild, from the pure stream exhal'd,  
On every fragrant herb and favourite flower.

We might linger in these delightful retreats for months without weariness, and explore them without exhausting their interest. We must, however, bid them a reluctant adieu, and approaching the western front of the Palace, which from no other quarter appears more grand and majestic, we retire, as we entered, by the stairs at its south-western angle.

## THE PUBLIC GARDENS.

An excellent gravel walk, now conducts us for some space, in a southern direction, having the Private Gardens immediately on our right hand, and on our left the fine open lawn, in front of the Palace, adorned with clumps and noble trees. Gradually, however, but now at a considerable distance, we recross the Palace, catching, at intervals, views of the south front, thrown into vari-

ous perspective ; and, in the opposite direction, of the spire of Handborough church, of Bladon and its tower, the lofty woods of Botley, and the hills of Beckley and White Horse, the latter elevating themselves in the distant back ground. The prospect, as we advance, is perpetually diversified in the most agreeable manner, not merely by the change of our relative position, but by what artists denominate accidents—the brilliancy of the sun or his obscuration by some passing cloud, &c. Indeed every season lends its peculiar charm, and every hour of the day confers a special interest on the scene.

We now arrive at the ARBORETUM, thickly planted with a mixture of evergreens and deciduous trees, many of great rarity and beauty. It is intersected with several paths of turf, from the extremities of some of which the artist and the sketcher may select subjects not unworthy of their attention. The two venerable and highly picturesque oaks, with riven trunks and mantling ivy, near the northern angle of the Kitchen Gardens, have afforded subjects for the pencil, on many occasions ; and, no doubt, have occupied their station long enough to witness the comparatively modern origin of all around them. Time, how-

ever, is slowly, but surely doing its office, though they may yet survive many storms, and secure the admiration of the visitor for years to come. The few spruce firs in this locality are perfect specimens in their kind: towering aloft with their gradually tapering tops, their lower branches sweep and rest upon the ground, neither disfigured by any injudicious application of the pruning knife, nor injured by the ravages of cattle or decay. Here, oft-times, the doves coo in the lofty branches, and our sweetest songsters of the woods pour out their richest melody. Altogether this is a delicious contemplative spot, to the charms of which the neighbouring rustic edifice, and its contiguous little sheet of water, stored with appropriate aquatic plants, are important contributors.

Of the Kitchen Gardens, which we have just passed, some idea may be formed on looking through the gate which connects them with the Arboretum. They occupy a space of not less than twelve acres. Fruit Trees, neatly trained, cover the lofty walls. Hot Houses and Conservatories come in aid of our less genial climate; and, in short, every culinary requisite, and delicacy of the dessert, are reared in these gardens in perfection and abundance. The whole of these Buildings were erected by the present Duke.



## THE AVIARY.

This edifice consists of two detached wings without any connecting centre, and forms a kind of interrupted crescent. It occupies a retired, but not unembellished spot, and is stocked principally with gold and silver Pheasants. Not far from its position, is a pleasing vista, through which the fine tapering spire of Kidlington Church, backed by the hills of Buckinghamshire, is a striking object, Threading our way through noble trees of venerable aspect, with the Park and its fine forest timber immediately on our right hand, we reach a structure which will be contemplated with feelings of interest by all, who can appreciate domestic virtues in a sovereign, and distinguished loyalty and affection in a subject :—we mean the

## TEMPLE OF HEALTH.

Corinthian capitals embellish this edifice and in a tablet of polished marble, over which is a beautiful medallion of George the Third, is the following inscription, which sufficiently explains the circumstance under which it was erected :

DEO MAXIMO CONSERVATORI,  
ET PROVIDENTIÆ DIVINÆ :  
OB RECUPERATAM GEORGII TERTII,  
REGIS OPTIMI, PIENTISSIMI SALUTEM,  
HOC MARMOR

GEORGIUS DEX MARLBURIENSIS  
EXPLETO DESIDERIO, VOLIQUE COMPOS,  
IN ALIQUOD GRATI ANIMI TESTIMONIUM  
LÆTUS, LUBENSQUE DEDICAVIT.  
ANNO SALUTIS HUMANÆ  
MDCCLXXXIX.

Our circuit of the Gardens is now nearly complete. We approach again the eastern front of Blenheim; again catch sight of the tower of Woodstock, the Triumphal Arch, and the Ducal Column; and, through the same door by which we gained admission, terminate our inspection of the ornamental grounds of Blenheim, feeling that we have indeed traversed “a perfect Paradise.”

### THE PARK.

The Park of Blenheim is of unrivalled magnificence. Nothing can be more happy than the undulations of its grounds; the beauty and variety of its walks, rides, and drives; the fine views, internal and external, which it commands; and the several capital objects which adorn it. Its circumference is about fourteen miles, and its area about three thousand acres, but its real boundary is generally concealed from view by a belt of trees, broken and varied, however, in its outline towards the park, by clumps and groups of trees, so as to avoid stiffness and too great uniformity.

The extent of his excursion, and the course which the visitor will take, in viewing the park, will be regulated by the time at his disposal, and other circumstances. But the ride of somewhat more than three miles, from the Triumphal Gate, at the entrance, in the direction of Bladon, leading over the New Bridge, towards the High Lodge, returning by the Column and the Grand Bridge in front of Blenheim, will give an opportunity of seeing the principal objects and beauties of the park, and afford no mean idea of its magnificence and many charming features. Taking this route, as is usual with visitors, after crossing the Mall, and leaving behind the splendid prospects, on the right hand, which we enjoy up to this point, the road conducts, for some distance, through a fine grove of noble elms. It then leads towards the New Bridge through a more open district, affording pleasing glimpses of the Castle on the one hand, and the village of Bladon, &c. on the other.

Near the New Bridge we catch sight of the extreme south end of the Private Gardens ; and scarcely have we passed over it before we are gratified by a distant view of the foaming Cascade. Again the road is imbosomed in the shade of trees, and again we emerge to the fine open country in the direction of Handborough.

Passing through Spring-lock Gate, and admiring its neat and charming Lodge, newly erected, we come in sight of the **HIGH LODGE** situate on the most elevated spot of ground within the precincts of the park, and commanding one of the most extensive and beautiful prospects, in which the City of Oxford is a capital object. In the High Lodge once lived, as Ranger of the Royal Park, and there also died, **WILMOT, EARL OF ROCHESTER**, famed for his wit, but sullied by his immorality, of which, however, he happily lived to repent.

Leaving the High Lodge on our left, and bending our course towards the east, we presently enjoy the most splendid and enchanting scenery, in which, the Castle of Blenheim, the Column, and Grand Bridge, backed by the town and tower of Woodstock, are main and conspicuous objects. Amidst the ever varying perspective of these, we descend into the valley, and proceed towards the **COLUMN**, which, in itself, in the design of its erection, and its commanding situation in full view of the Palace, is deserving of particular notice. It is of the Doric order ; the shaft finely fluted, and surmounted by a colossal statue of the first Duke of Marlborough, in a Roman dress, holding in his right hand a figure of Victory, ready to place a Crown upon his head, and in the other

the General's baton, while a pair of Eagles are at his feet. The Column is one hundred and thirty feet high, and three sides of its square pedestal are covered with extracts of Acts of Parliament, relating to the grant of the manor of and the descent of the title, &c. On the side next Blenheim is the following elegant and animated inscription, descriptive of the character and exploits of the hero, believed to be from the pen of LORD BOLINGBROKE :

The Castle of **BLENHHEIM** was founded by **QUEEN ANNE**

In the fourth year of her Reign,

In the year of the Christian *Æra*

One Thousand Seven Hundred and Five.

A Monument design'd to perpetuate the Memory of the  
Signal Victory

Obtain'd over the *French* and *Bavarians*,

Near the Village of **BLENHHEIM**,

On the Banks of the *Danube*,

By John, Duke of **MARLBOROUGH**,

The Hero, not only of his Nation, but of his Age :

Whose Glory was equal in the Council and in the Field :

Who, by Wisdom, Justice, Candeur, and Address,

Reconcil'd various, and even opposite Interests ;

Acquired an Influence

Which no Rank, no Authority can give,

Nor any Force, but that of superior Virtue ;

Became the fixed important Centre,

Which united, in one common Cause,

The principal States of **EUROPE** ;

Who, by military Knowledge, and irresistible Valour,

In a long Series of uninterrupted Triumphs,  
 Broke the Power of FRANCE,  
 When raised the highest, when exerted the most,  
 Rescued the EMPIRE from Desolation :  
 Asserted and confirmed the Liberties of EUROPE.

“ PHILIP, a Grand-son of the House of France, united to the Interests, directed by the Policy, supported by the Arms of that Crown, was placed on the Throne of Spain. King William III. beheld this formidable Union of two Great, and once Rival Monarchies. At the End of a Life spent in defending the Liberties of Europe, He saw them in their greatest Danger. He provided for their Security in the most effectual Manner. He took the Duke of Marlborough into his Service.

“ Ambassador Extraordinary and Plenipotentiary  
 “ To the States General of the United Provinces,

“ The Duke contracted several Alliances, before the Death of King William. He confirmed and improved these, He contracted others, after the Accession of Queen Anne : and re-united the Confederacy, which had been dissolved at the end of a former War, in a stricter and firmer League.

“ Captain General and Commander in Chief  
 “ Of the Forces of Great Britain.

“ The Duke led to the Field the Army of the Allies. He took with surprising rapidity Venlo, Ruremonde, Stevenswaert, Leige. He extended and secured the Frontiers of the Dutch. The enemies, whom he found insulting at the Gates of Nimeghen, were driven to seek for shelter behind their Lines. He forced Bonne, Huy, Limbourg, in another Campaign. He opened the Communication of the Rhine, as well as the Maes. He added all the Country between these Rivers to his former Conquests.

“ The Arms of France, favoured by the Defection of the Elector of Bavaria, had penetrated into the Heart of the Empire. This mighty Body lay exposed to immediate Ruin. In that memorable Crisis, the Duke of Marlborough led his Troops, with unexampled Celerity, Secrecy, Order, from the Ocean to the Danube. He saw, He attacked, nor stopped, but to conquer the Enemy. He forced the Bavarians, sustained by the French, in their strong intrenchments at Schellenberg. He passed the Danube. A second Royal Army, composed of the best Troops of France, was sent to re-inforce the first. That of the Confederates was divided. With one part of it the Siege of Ingoldstadt was carried on: With the other, the Duke gave Battle to the united strength of France and

Bavaria. On the second day of August, one thousand seven hundred and four, He gained a more glorious Victory than the Histories of any Age can boast. The heaps of slain were dreadful Proofs of his Valour ; a Marshal of France, whole Legions of French, his Prisoners, proclaimed his Mercy. Bavaria was subdued, Ratisbon, Augsbουργ, Ulm, Memminghen, all the Usurpations of the Enemy were restored. From the Danube, the Duke turned his victorious Arms towards the Rhine, and the Moselle, Landau, Treves, Traerbach, were taken. In the course of one Campaign, the very Nature of the War was changed. The Invaders of other States were reduced to defend their own. The Frontier of France was exposed in its weakest Part to the Efforts of the Allies.

“ That He might improve this Advantage, that He might push the Sum of Things to a speedy Decision, the Duke of Marlborough led his Troops early in the following Year once more to the Moselle. They whom He had saved a few months before, neglected to second Him now. They who might have been his Companions in Conquest, refused to join Him. When He saw the generous Designs He had formed frustrated by private Interest, by Pique, by Jealousy, He returned with



speed to the Maes. He returned, and Fortune and Victory returned with Him. Leige was relieved: Huy retaken. The French, who had pressed the Army of the States-General with superior Numbers, retired behind Intrenchments which they deemed impregnable. The Duke forced these Intrenchments with inconsiderable Loss, on the seventh day of July, 1705. He defeated a great Part of the Army which defended them. The rest escaped by a precipitate Retreat. If Advantages proportionable to this Success were not immediately obtained, let the Failure be ascribed to that Misfortune which attends most Confederacies, a Division of Opinions where one alone should judge, a Division of Powers where one alone should command. The Disappointment itself did Honour to the Duke. It became the Wonder of Mankind how He could do so much under those Restraints which had hindered Him from doing more.

“ Powers more absolute were given Him afterwards. The Increase of his Powers multiplied his Victories. At the opening of the next Campaign, when all his Army was not yet assembled, when it was hardly known that He had taken the Field, the Noise of his Triumphs was heard over Europe. On the twelfth day of May, one

thousand seven hundred and six, He attacked the French at Ramillies. In the space of two Hours their whole Army was put to flight. The Vigour and Conduct with which He improved the Success were equal to those with which He gained it. Louvain, Brussels, Malines, Liere, Ghent, Oudenarde, Antwerp, Damme, Bruges, Courtray, surrendered. Ostend, Menin, Dendermonde, Aeth were taken. Brabant and Flanders were recovered. Places which had resisted the greatest Generals for Months, for Years ; Provinces disputed for Ages, were the Conquests of a Summer.

“ Nor was the Duke content to Triumph alone. Solicitous for the general Interests, his Care extended to the remotest scenes of War, He chose to lesson his own Army, that He might enable the Leaders of other Armies to Conquer. To this it must be ascribed, that Turin was relieved, the Duke of Savoy reinstated, the French driven with Confusion out of Italy.

“ These Victories gave the Confederates an Opportunity of carrying the War on every side into the Dominions of France, But She continued to enjoy a kind of peaceful Neutrality in Germany. From Italy She was once alarmed, and had no more to fear. The entire Reduction of this Power, whose Ambition had caused, whose strength sup-

ported the War, seemed reserved to Him alone, who had so triumphantly begun the glorious Work.

“ The Barrier of France on the side of the Low-Countries, had been forming for more than half a Century. What Art, Power, Expense could do, had been done, to render it impenetrable. Yet here she was most exposed : For here the Duke of Marlborough threatened to attack Her.

“ To cover what they had gained by Surprise, or had been yielded to them by Treachery, the French marched to the banks of the Schelde. At their Head were the Princes of the Blood, and their most fortunate General, the Duke of Vendome. Thus commanded, thus posted, they hoped to check the Victor in his Course. Vain were their Hopes. The Duke of Marlborough passed the River in their Sight. He defeated their whole Army. The Approach of Night concealed, the Proximity of Ghent favoured their Flight. They neglected nothing to repair their Loss, to defend their Frontier. New Generals, new Armies appeared in the Netherlands. All contributed to enhance the Glory, none were able to retard the Progress of the Confederate Armies.

“ Lisle, the Bulwark of this Barrier, was besieged. A numerous Garrison, and a Marshal of France, defended the Place. Prince Eugene of

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Savoy commanded, the Duke of Marlborough covered and sustained the siege. The Rivers were seized, and the Communication with Holland interrupted. The Duke opened new Communications with great Labour and great Art. Through Countries over-run by the Enemy, the necessary Convoys arrived in Safety. One alone was attacked. The troops which attacked it were beat. The Defence of Lisle was animated by assurances of Relief. The French assembled all their Force. They marched towards the Town. The Duke of Marlborough offered them battle, without suspending the Siege. They abandoned the Enterprise. They came to save the Town : They were Spectators of its Fall.

“ From this Conquest the Duke hastened to others. The Posts taken by the Enemy on the Schelde were surprised. That River was passed the second Time, and, notwithstanding the great Preparations made to prevent it, without opposition. Brussels, besiged by the Elector of Bavaria, was relieved. Ghent surrendered to the Duke in the middle of a Winter remarkably severe. An Army, little inferior to his own, marched out of the Place.

“ As soon as the season of the Year permitted him to open another Campaign, the Duke besieged

and took Tournay. He invested Mons. Near this City, the French Army, covered by thick Woods, defended by treble Intrenchments, waited to molest, nor presumed to offer Battle. Even this was not attempted by them with impunity. On the last day of August, one thousand seven hundred and nine, the Duke attacked them in their Camp. All was employed, nothing availed against the Resolution of such a General, against the Fury of such Troops. The Battle was bloody: The Event decisive. The Woods were pierced: The Fortifications trampled down. The Enemy fled. The Town was taken.

“Doway, Bethune, Aire, St. Venant, Bouchain, underwent the same Fate in two succeeding Years. Their vigorous Resistance could not save them. The Army of France durst not attempt to relieve them. It seemed preserved to defend the Capital of the Monarchy.

“The Prospect of this extreme Distress was neither distant nor dubious. The French acknowledged their Conqueror, and sued for Peace.

“These are the Actions of the Duke of MARLBOROUGH,  
Performed in the compass of a few Years,  
Sufficient to adorn the Annals of Ages.  
The Admiration of other Nations  
Will be conveyed to latest Posterity,  
In the Histories even of the Enemies of BRITAIN.

The Sense which the BRITISH Nation had  
Of his transcendent Merit  
was expressed  
In the most solemn, most effectual, most durable manner,  
The Acts of PARLIAMENT inscribed on this Pillar  
Shall stand as long as the BRITISH Name and Language  
last,  
Illustrious Monuments,  
Of MARLBOROUGH'S Glory,  
and,  
Of BRITAIN'S Gratitude.

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THE illustrious nobleman, in whose honour this Column was erected, was the eldest son of Sir WINSTON CHURCHILL, and was born at Ashe, in Devonshire, in the year 1650 ; he commenced his military career as an ensign in the guards when he was about 16 years of age. In 1672 he was a Captain of Grenadiers in a regiment commanded by James, Duke of Monmouth, and distinguished himself so much in the campaign against the Dutch and at the siege of Nimeguen, that he was particularly noticed by the celebrated Marshal Turenne, who bestowed on him the name of the handsome Englishman : and, at the reduction of Maestricht, the French King thanked him for his behaviour at the head of the line, and assured him he would acquaint his Sovereign with it.

His gallant conduct obtained him the post of

Lieutenant-Colonel, but the war with the Dutch having terminated, he passed his time chiefly at court. In 1679 he attended the Duke of York to the Netherlands, and through all his peregrinations, till he was suffered again to reside in London. While he waited upon the Duke in Scotland he had a regiment of dragoons given him, and shortly after, in 1681, married Sarah, daughter and co-heir of Richard Jennings, Esq. of Sandridge, in Hertfordshire, and, by this match, strengthened the interest he had already at court. On Dec. 21, 1682, he was created Baron Churchill of Eymouth, in Scotland, and the next year, being now a General Officer, he obtained the command of the 1st regiment of Dragoon Guards, then newly raised. He was continued in all his posts upon the accession of James II., who nominated him ambassador to the court of France to notify that event: on his return his Lordship walked, as one of the Lords of the bed-chamber, at his Majesty's coronation, and in May following, was created a peer of England, by the title of Baron Churchill, of Sandridge, in Hertfordshire.

In June, being then Lieutenant-General of His Majesty's forces, he was ordered into the West to suppress Monmouth's rebellion, being next in command to Lewis Duras, Earl of Feversham.

When the Prince of Orange landed in 1685, he was amongst the first who went over to his Highness; and, in the convention, voted for the vacancy of the throne, and for filling it with the Prince and Princess of Orange. After their being declared King and Queen, Lord Churchill was advanced to the rank of Earl of Marlborough; a title which seems to have been chosen on account of a family connection with the last Earls of that name. The same year he was sent to command the English forces in the Netherlands, under Prince Waldeck, General of the Dutch troops, who, speaking in his commendation to King Wm. declared "That he saw more into the heart of war in a day than some Generals in many years." He served the king also in Ireland and in Flanders, but, in 1692, upon a surmise of an insurrection in England, he was divested of all his employment, and apprehended by a warrant from the privy council, and together, with the Earl of Huntingdon, sent prisoner to the Tower, from whence he was shortly after released; the reason of his commitment has never been fully understood; during Queen Mary's life, however, he kept at a distance from court, attending principally with his lady on the Princess Anne.

Upon Queen Mary's death he was restored to



favour ; and, in June, 1698, appointed by the King, governor to the Duke of Gloucester, with this extraordinary compliment—" My Lord, make him but what you are, and my nephew will be all I wish to see him."

When King William was forming the grand alliance, he declared the Earl of Marlborough, on June 1, 1701, General of Foot, and Commander-in-Chief of all his forces in Holland ; and also, on the 28th of that month, constituted him ambassador and plenipotentiary for the negociations carrying on at the Hague.

Queen Anne succeeding King William on March 8, 1702, appointed his lordship, on the 15th, Captain-General of all her forces in England, and of those employed abroad in conjunction with her allies ; and, on the 28th, nominated him ambassador extraordinary to the states general. War was declared against France and Spain, May 4 ; the general issue of which, and the share the Duke had in the glorious result, is amply detailed in the foregoing inscription on the monumental column.

The history of ten eventful campaigns, evinces that nothing was expected from him that he did not perform ; and that there was not a single accomplishment of a General, in which he did not

excel. His comprehensive and various capacity was equally adapted to complicated and detached objects. In the several departments of plan and stratagem, of enterprize and action, he was alike successful. The general arrangement of the campaign, and the disposition which he made in the day of battle : the choice of ground ; his composure and presence of mind in the heat of an engagement ; his improvement of victory, and his ready expedients under bad fortune—for a defeat he never knew—were all evidences of such a diversity of talent, and such a stupendous pitch of military genius, as never were surpassed by those of the greatest commanders in ancient or modern times.

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FROM the commanding situation occupied by the Column, the eye ranges freely to a great distance on every side ; and, while the covers, in and around the Park contain pheasants, and other game in abundance, we are here almost sure to be gratified by some fine specimen of the noble animal,

“ Quod præbet lantīs divitibusque dapēs ; ”

some

“ Well grown stag, whose antler’s rise  
High o’er his front,”——

and bringing forcibly to mind the motto “ **RAMOSA**

CORNUA CERVI," upon the arms of the neighbouring borough of Woodstock. Whole herds of deer, in fact, continually sweep past us in our rambles through the park ; are seen standing gracefully at gaze : reposing quietly in groups, or, grazing peacefully in the distance. It is not, however, the pampered palate of the wealthy epicure only, which is regaled by the luxurious haunch from the numerous herds of Blenheim. Since the accession of his present Grace to the Marlborough honours, hundreds of deer have been slaughtered in a single season, and distributed among the poor, and the industrious labourers of the surrounding villages, who have thus been enabled to enjoy a delicacy at their tables, to the relish of which they might otherwise have remained entire strangers.

The easy declivity of a beautiful lawn conducts us from the column towards the Grand Bridge, a short distance to the west of which, on the north side of the lake, is the celebrated

### ROSAMOND'S WELL.

Here a fine and never-failing spring of water, which, if not "health to the sick," is, doubtless, very frequently "solace to the swain," gushes out near the bottom of a precipice, faced with masonry, and backed by a dense clump of beeches,

when its cool and limped waters are almost immediately received in a square basin of freestone, enclosed by iron pallisades, and thence conveyed by a subterraneous passage into the adjoining lake.

Of the BOWER of the fair, but frail ROSAMOND, concerning which curiosity is naturally excited on visiting this spot, no authentic record remains, and this spring, which, it is thought by some, must have supplied her bath, does not appear to us well calculated for such a purpose. Neither are there now any visible traces of the LABYRINTH, in which she is supposed to have been concealed by her royal lover, Henry II., and which formed, as it is said, a communication between her bower and the ancient Palace.

From the vicinity of Rosamond's Well, the engraving which forms our frontispiece, was taken and the north front of the Palace, has here, a very fine and magnificent appearance.

Near a cedar, about midway between the well and the bridge, we have one of the best echoes now in the park, the effect of which depends, in a considerable degree, upon the state of the atmosphere and other circumstances. That, mentioned by Dr. PLOTT in his Natural History of Oxfordshire, which, in a calm day, would repeat seventeen syllables, and by night twenty, has almost entirely

lost its powers. From a curious sketch he has given in illustration of it, in the work just named, it would appear, that the "Centrum Phonicum," or speaker's place, was a little to the north of the Triumphal Gate at the entrance of the park, and the Centrum "Phonocampticum," or echoe's place, in the opposite elevation towards the High Lodge.

About the same distance to the east of the bridge, that Rosamond's Well is to the west of it, and on the same side of the lake, was the site of the ancient Palace, or Manor House, once the frequent resort of royalty, and possessing an increased interest to the generality of visitors, in connection with Sir WALTER SCOTT's novel of "WOODSTOCK," several of whose richest scenes are laid here. Within its walls too, history informs us, that the Princess Elizabeth, afterwards Queen of England, was some time confined by her sister Queen Mary: and that a fire, kindled in her bed-room by design or accident, on one occasion, placed her life in jeopardy. While kept in durance here, she felt her painful situation keenly; and, at the sight of a milk-maid singing in passing the window of her prison, she is said to have shed tears and expressed a wish that a condition equally humble and happy had been her own. While immured here she

composed the following verses, which were written with charcoal on the window-shutter of her prison-room. Whatever may be thought of their spirit or poetry, they will no doubt be perused with interest as the early production of an afflicted Princess, whose subsequent reign was distinguished by great wisdom and glory.

Oh, fortune! how thy restless wavering state  
Hath fraught with cares my troubled witt,  
Witness this present prison, whither fate  
Could bear me, and the joys I quit.  
Thou causedst the guiltie to be losed  
From bandes wherein are innocents inclosed ;  
Causing the guiltles to be straites reserved,  
And freeing those that death well deserved ;  
But by her malice can be nothing wroughte ;  
So God send to my foes all they have thoughte,

ELIZABETHE PRISONER.

*Anno Dom. 1555.*

Not a vestige of the ancient Palace now remains : its foundations have been removed ; the revelry which, doubtless, reverberated through its massive walls, is now silenced, and a pair of large Sycamore trees, too transient and unenduring for such a charge, mark the spot where it stood. Turning away our steps from these objects, which, if partaking a somewhat mournful character, are yet calculated to produce salutary reflections, we advance to

## THE GRAND BRIDGE,

An important adjunct of the park, whose two portions, the home and high park, it connects with equal elegance and utility, affording a noble approach to Blenheim from the north, and being in excellent keeping with the lake, or, as it is sometimes called the river, which it spans. It is a substantial building of three arches, the cord of the principal one, in the centre, measures one hundred and one feet. Between the central and side arches are square projecting piers, which break the continuous line of the bridge, in the interior of which are small rooms, with open windows and circular topped doors, accessible from

## THE LAKE.

From the top of the Bridge the Lake is seen to great advantage ; from no other station, perhaps, do we obtain a more complete and satisfactory view of this highly ornamental feature of the park. Its principal source and supply is the river Glyme, which, rising near Heythrop Park, and flowing past Kiddington, Glympton, and Wootton, after receiving one or two small tributary streams, enters the park, on its eastern side, between Old and New Woodstock, through a bridge of seven

small arches. A happy genius, "Capability" BROWN, suggested the grand idea of erecting a barrier at the lower extremity of the lake, and of causing the waters of the Glyme, by that means, to accumulate and expand, converting a mere meandering thread of a rivulet, into one of the finest artificial sheets of water in the kingdom; harmonizing it with the Grand Bridge, beneath whose stately structure it before flowed in almost ridiculous disproportion; and, at the same time producing the Cascade, itself a capital and appropriate embellishment.

The lake is well supplied with different kinds of fish, some of which attain a large size. The portion of it between the Seven-arched and the Grand Bridge, it may be remarked, occupies a space of about ninety acres, while the remaining portion between the last mentioned bridge and the Cascade, is stated to be two hundred and fifty. The shape of these two portions, and also of their respective shores, is very similar, and bears a considerable resemblance to that of the Roman capital letter S. At the first bend of the eastern portion, next the Column, is Queen Pool, so called from Philippa, Queen of Edward III., where finely imbosomed in a highly picturesque clump of trees, is the Fisherman's Cottage, &c.



In the corresponding bend of the expanse below the Grand Bridge, the water stretches up the valley of Coombe-bottom ; and, its termination in that direction being concealed from the eye, imagination has room for exercise, and, not unnaturally, conjures up the idea of some noble river, here pouring in its copious streams to supply the lake. Towards the Cascade, the lake seems to be embayed, and its silver-like surface, particularly on a bright day, set, as it were, in the rich frame work of the Private Gardens, and the fine forest trees of the High Park, which are feathered down to its very margin, has a pleasing effect.

Falling over the Cascade, the water assumes a canal-like aspect, which, passing under the New Bridge, it maintains for some distance, till approaching the village of Bladon, and bending its course through delightful scenery, it once more expands to a considerable breadth, is precipitated over a second Cascade, and mixes with the Evenlode, the southern boundary of the park. At this point the Glyme, which under skilful management has so largely contributed to the embellishment of Blenheim, loses its name, and taking that of its new associate, flows gently with increased volume to join the celebrated Isis.

We have thus, in a summary manner, directed attention to the leading features and attractions of Blenheim, omitting, however, all mention of numberless objects and scenes of great beauty and interest, which indeed, could not be particularized, much less detailed, except in a work of several volumes. We cannot, however, conclude this description without the expression of a sentiment which we doubt not, will find a ready echo from the gratified visitors of Blenheim. The well-merited rewards which the British nation conferred on her distinguished and successful general, the first Duke of Marlborough, are received again with interest from his descendants. Under the liberal indulgence of his present Grace, the public not only enjoy the privilege of inspecting the Palace, its invaluable treasures of paintings, and other works of art, but, in its Park and Gardens may contemplate the charms of nature improved to the utmost : a perfection of beauty and grandeur attained, to the production of which, on so magnificent a scale, few private individuals are equal ; and which, but for Blenheim, few, perhaps, would have imagined possible, and fewer still have witnessed.

NEW WOODSTOCK.

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NEW WOODSTOCK, commonly styled Woodstock, without any prefix or addition, being the general approach to Blenheim, and very intimately connected with it in other respects, seems to claim a brief notice on the present occasion

It is pleasantly situated on the elevated ground south of the river Glyme, which, flowing through the valley between it and Old Woodstock, presently enters the park of Blenheim, and contributes essentially to the beauty of that noble scene.

It is in the County of Oxford, and immediately contiguous to the eastern side of the park of Blenheim.

Though less ancient, as its name implies, than Old Woodstock, its near neighbour, it is nevertheless of great antiquity ; and, as appears from the rolls of Parliament, was a borough by prescription long antecedent to the period of its first incorporation under the charter of Henry the VI. The charter it received from Henry the Sixth was followed by several others, the last being that of James the Second. But the charter under which the Corporation now act was granted by Charles the Second, the one forced upon the Borough in

the fourth of James the Second having been speedily cancelled by proclamation, and that of Charles the Second revived.

The Corporation consists of the Mayor, and four Aldermen, a High Steward, Recorder, two Chamberlains, Town-clerk and fifteen capital Burgesses, in all twenty-five, besides an indefinite number of Freemen. These last-named acquire their privilege by birth, apprenticeship, or the gift of the Corporation, and the Mayor and Chamberlains are chosen annually on the Monday next before the feast of St. Matthew.

Previous to the Reform Act, Woodstock returned two Members to Parliament. Since that enactment, it has been entitled but to one representative, whose constituency is not confined, as formerly, to the freemen of the borough; but, besides such of these as have not forfeited the privilege, includes also the ten pound inhabitant house-holders of a district extending much beyond the limits of the ancient borough. Except as relates to the representation in parliament, the constitution and privileges of this borough remain unaffected by the Reform Bill.

Woodstock at one time was famous for its productions in steel, which were wrought and polished in the most exquisite manner, and commanded

almost incredible prices. The process, however, was too expensive to compete with the machinery of Birmingham and Sheffield, and this branch of its trade is now entirely annihilated. Its chief and distinguished existing trade is in gloves, of which large quantities are manufactured in the town and neighbourhood for exportation, as well as home consumption. For summer wear, gloves made of kid and some other light fabrics may perhaps deserve a preference; but for winter and the colder portions of the year the genuine Woodstock glove has neither substitute nor rival; and those who have once experienced its comfort and superiority will not willingly be without a supply. Few, indeed, of the numerous parties visiting Blenheim omit the opportunity of making purchases of this desirable article at one or other of the respectable glove shops of the Borough, or depart without securing a portion of the peculiarly neat and tasteful fancy articles, such as tippets, reticules, purses, &c. made of the leather manufactured here, and designed more particularly for the accommodation of ladies, with whom they find universal favour, and for whom they constitute most appropriate and welcome presents.

The streets of Woodstock, recently paved with Yorkshire stones, are wide and commodious,

and the houses, mostly of stone, are, in general, well and substantially built. Its appearance is singularly neat and cleanly. Its population according to the last census was 1412, and its inhabited houses about 270.

The COAT ARMOUR, CREST and SUPPORTERS, of the Borough, were thus emblazoned, in 1574.

ARMS. In a field, gules, three stags' heads caboched, and the stock of an oak tree in base, argent, a border of the second charged with oak leaves, vert.

CREST. On a helmet waper issuing out of a coronet ducal, an oak tree, proper.

SUPPORTERS. Two wild men with their clubs, proper, mantled gules, doubled, argent.

MOTTO. *Ramosa Cornua Cervi.*

Its public buildings are not numerous, nor, generally speaking, of remarkable beauty or interest.

The parish Church, or rather Chapel, the mother church being at Bladon, is a commodious and substantial structure, but the several parts of it are most heterogeneous, and of very different dates. The tower, considered by itself, is chaste and neat, and form an agreeable feature in the landscape ; but it does not, perhaps, sufficiently harmonize with the original structure. It is furnished with a

clock, a ring of eight excellent bells, and a set of musical and pleasing chimes, playing at intervals of four hours, and having a distinct and peculiar tune for each day of the week. It was erected at the expense of a former Duke of Marlborough; and, indeed, frequent traces of the munificence of that distinguished family and of their kindly feeling towards Woodstock are to be met with in the borough. On the south side of the Chapel, which exhibits evident marks of antiquity, is an interesting though mutilated specimen of the Circular Norman Arch, originally a door-way, but now closed with masonry. The north front, which is of recent date, is in the worst taste that can be imagined, and the pulling it down and rebuilding it in an appropriate style, would be a commendable deed entitling its author to public gratitude. The interior is well pewed, and capable of seating a large congregation. It contains a tolerable organ, and three clustered pillars surmounted by heads of grotesque character, supporting pointed arches—objects possessing some charms for the antiquary.

Few of its monuments are of much public interest. The population of Woodstock are principally of the Established Church, but various shades of dissent are intermingled, and there are two small dissenting meeting houses, in one of which the

Wesleyan Methodists, and in the other the Baptists hold their religious assemblies.

The Town Hall, (another instance of the munificence of the Marlborough family,) was built after a design by Sir William Chambers, and occupies a conspicuous and advantageous position in the borough, of which it is one of the most striking ornaments. It is of hewn stone, and though more especially appropriated to the use of the Mayor and the exigencies of the corporation, is liberally granted to the public on every fitting occasion.

Almost adjoining the Town Hall is the Market House, not much used for the purposes of its professed destination. Its turret contains a good clock, and a part of the building, not required as a Market House, is employed as a store house for coal, to be retailed to the poor at a moderate rate, in seasons of scarcity and high prices. But though little business is transacted in the Market House, the town is well supplied with provisions, and on Tuesday, the principal market day, a considerable quantity of corn usually changes hands. Several fairs, too, are held in the course of the year, and at some of these the attendance is numerous, and large supplies of superior cheese are pitched and disposed of.

Woodstock has to boast of a long list of charities



for the benefit of its poor ; most of these, carefully enumerated in the report of the Charity Commissioners, are under the management of the Corporation, by whom, it is but just to observe, they are administered with disinterested care and fidelity.

Besides some other respectable educational establishments, it has the advantage of a Grammar School, founded by Richard Cornwell, who, by will dated the 16th of May, 1583, bequeathed as follows :—" I will and bequeath £300. to erect a Free Grammar School in the Town of New Woodstock, where I was born ; £100 for the house, and £200 for to purchase lands for the school and master, whom I would have to be a good preacher of the word of God." With the money thus bequeathed several houses, &c. were purchased, which eventually will doubtless produce a respectable salary for the master. At present the remuneration available from this source is insufficient for the services of a competent teacher, and is made up by payments from the scholars, who are generally the children of the most respectable inhabitants of the town and its vicinity. The school room is sufficiently large and lofty, and adjoins the chancel of the church.

The education and clothing of the poorer classes of children are partially provided for by the

charities of COCKS and JOHNSON. The former of these taking its rise from the purchase of a fortunate lottery ticket by SIR ROBERT COCKS, the proceeds of which was invested in land, is now adequate to much more than its original design of clothing and educating eight poor children, putting out one of the same apprentice, &c., unless the poor house-keepers not receiving collections within the borough, who are entitled to the surplus, are made the recipients of a far greater proportion than seems to have been originally intended for them. Of late this last-mentioned charity has not been duly administered, but under the management of the present Rector, Mr. ST. JOHN, and his coadjutors there is no doubt it will be properly attended to, and its intentions fully carried out.

Something more, however, is wanting for the moral and mental culture of the poorer classes of Woodstock, than the existing charities supply, and it is to be hoped that no long time will elapse before a National School is established, towards which some donations have been made, and for which Cocks' charity, under proper legal sanction, might, it is presumed, be rendered available with complete effect, should it be found impracticable to raise the requisite funds from less objectionable sources.

On the east side of Woodstock, and almost in immediate contact, stands the Union Workhouse, a substantial edifice, well adapted to its object, where the destitute not only find food and shelter, but meet, we have reason to believe, with more humane treatment and attention than is experienced in some other of these not very popular asylums.

On the left hand, just as we enter Woodstock from Oxford, and separated from the road only by a slip of garden ground, our attention is arrested by the Almshouses,

“neat, but void of state,”

built and endowed by Caroline, Duchess of Marlborough, in which the declining years of a few females are made to glide past in comparative ease and comfort.

Before we take leave of this branch of our subject, we must not omit the mention of Queen Elizabeth, as one of the Benefactors of Woodstock. Besides other instances of her royal favour, the grant of the marsh, called Lee Pool, conferred upon the Mayor and Commonalty by Henry VI. was confirmed by her; and though probably the pool at that time was of comparatively small value, it is now become a highly fertile and productive property, and contributes materially to the revenue of the Corporation.

If Woodstock has not given birth to many men of distinguished genius, its history is yet connected with several illustrious names. Among these we may particularize that of CHAUCER, "the father of English poetry," who for some time resided here, and by his allusions to its sweet neighbouring scenery in some of his poems, has certainly conferred upon it a classic renown. His residence stood on the right hand in passing from Woodstock into the quadrangle through which we approach the Triumphal Gate of Blenheim Park. Of the folio volume of his works in M.S, said to have been chained to a reading desk in his house, and in existence the beginning of the last century nothing remains. But the truth of this account seems to be confirmed, and its memory till of late authenticated and kept alive by the circumstance that "Chaucer's Book" was mentioned in the title deeds as being conveyed along with the property in question.

But a few years ago the number of stage coaches daily passing and repassing through Woodstock, was very considerable. Of these, however, the greater portion have ceased to run, being compelled to yield to the superior force of steam. Yet, notwithstanding this, and the diversion of much of

its wonted traffic by modern railways, which, doubtless, has seriously impaired the value of property in Woodstock, there are few inland places, offering to persons, who can exercise the liberty of choice, equal inducements to select them for a residence. More railways than one, approaching it within a moderate distance, are already in course of formation, and its means of transit to every part of the kingdom, are still abundant. Its vicinity affords numerous pleasing drives. Whilst its home walks, and the inexhaustible variety of delightful rambles in Blenheim Park, which may be reached in less than five minutes from its remotest quarter, abound in botanical riches, and entirely supersede the want of a carriage, to persons who do not choose, or cannot conveniently afford, to indulge in that expensive luxury. As already stated, it is amply supplied with provisions, and contains, in addition to several well-conducted and excellent Inns, respectable shops, and tradesmen in nearly every kind of business. Medical gentlemen and surgeons of acknowledged skill and standing, reside within its limits, though the purity of its air and the salubrity of its situation, happily, render the aid of the physician less requisite than in most other places. To crown all, its neighbourhood is not without

good society, and the sociability, kindness of disposition and hospitable character of its inhabitants, are not to be surpassed.

"Ille terrarum mihi præter omnes  
Angulus ridet."\_\_\_\_\_

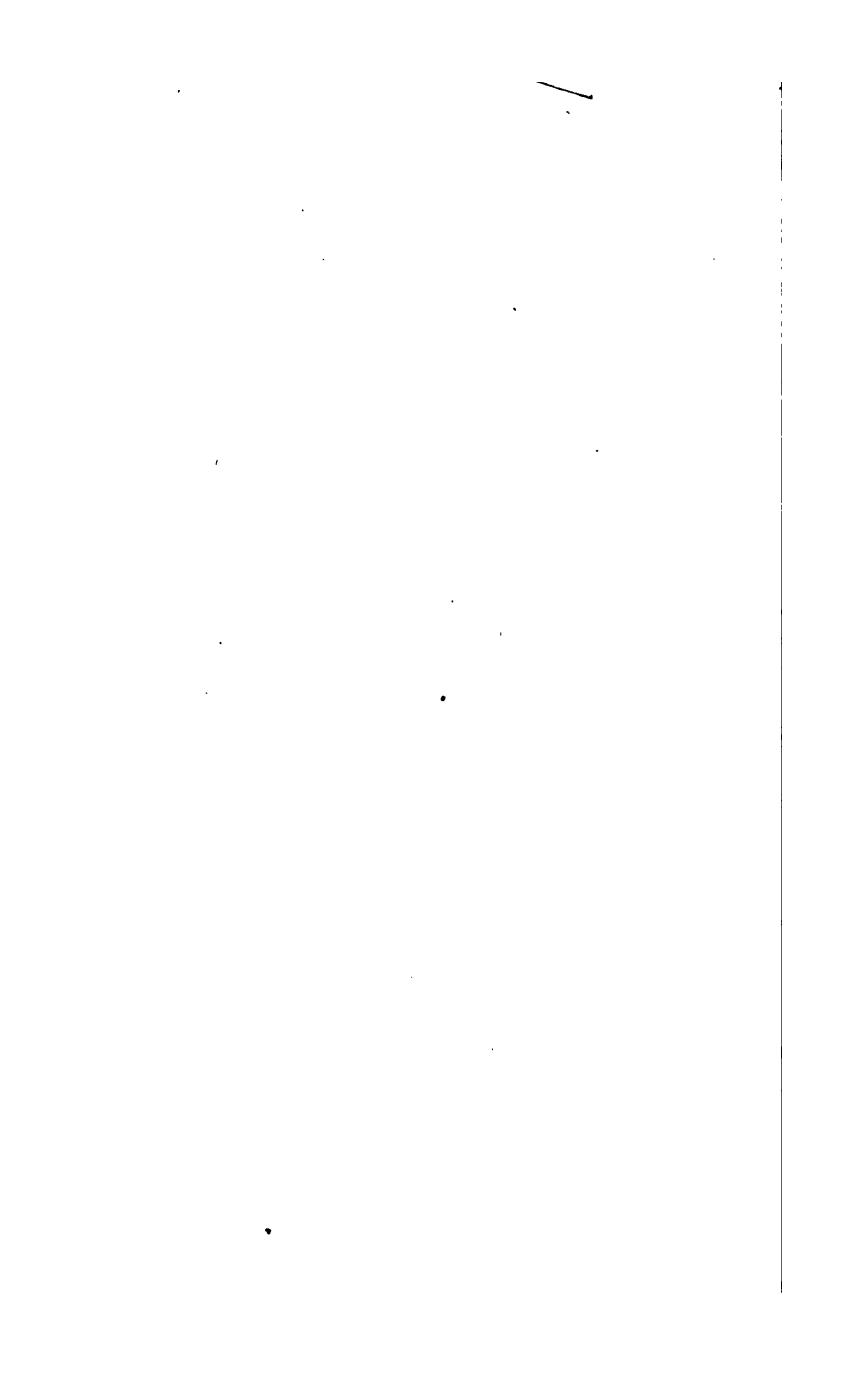
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